

d. c. gazette



*THANK YOU, LORD, FOR GIVING THE DISTRICT COMMITTEE
CHARLES DIGGS — Rev. Walter Fauntroy*

THE MAKING OF THE 'MAYOR'

BUDGET FUNNY FIGURES

THE FEDERAL FORMULA

d. c. gazette



WALTER WASHINGTON SITS WITH THE FOLKS AS REP. CHARLES DIGGS IS INSTALLED AS THE CITY'S REAL 'MAYOR.'

The making of a 'mayor'

SAM SMITH

NO sooner had Walter Washington been appointed Commissioner of DC, than everyone began calling him "Mayor." The papers started it, seemingly out of a conspiracy between the headline writers' mania for brevity and Ben Gilbert's elation at getting his man in the post. Alone among the local press, the DC Gazette has declined to go along with this charade. Walter Washington isn't a mayor. The term is applied to the chief executive of a community who has been elected and granted some significant degree of power. The present director of the Nixon Administration's Colonial Services Administration has neither asset. He is an appointed agent as free to set his own course as the manager of the Key Bridge Marriott is to ignore the dicta of J. Willard himself.

Walter, along with the Board of Trade, Washington Post and Richard Nixon, enjoys the contrary fantasy immensely—to the point of believing it. So it probably wasn't surprising that when Walter chugged down to the installation ceremony of the man who was to assume a position that comes close to that of a real mayor, Walter Washington headed immediately to the podium where he assumed a chair would be waiting for him. It wasn't.

A representative of incoming House District Committee chairman Charles Diggs had to explain to Washington that the long row of chairs behind the wooden stall in the Ways and Means hearing room had been assigned to others. Walter's face dropped like a copy of his fiscal '74 budget justifications landing on a tin roof as he realized that The Chairman had lumped him with several hundred odd spectators crowding the room and not with the elite up front that included Digg's children, House Doorkeeper Fishbait Miller, and even Walter the Second, who had won a place on the dais, albeit in the second row.

After explaining that with "Chairman Diggs, Chairman Fauntroy and Chairman Dellums" he was just hanging back these days, Rep. Charles Rangel, hobbling around on crutches, pulled up a couple of nice leatherbacked armchairs right in the front row of the spectators. Before he knew it, the chairs had been impounded by the Commissioner and his wife so Rangel gracefully pulled up a straight back next to them. They sat there, the politically halt and the physi-

cally lame, observing one of the more curious celebrations this city has seen. Among the crowd were a strange assortment of the curious and the obeisant: Doug Moore, Jack Nevis, James Alexander in his junkman's jumpsuit, and highway director Thomas Airis with his eyeglasses propped as ever on his forehead ("Airis," Sammie Abbott once noted, "is the only man who sees out of the top of his head.")

They had come to watch Diggs get installed as the third black ever to become chairman of a House committee and the first person presumably sympathetic to the District to be made head of the District Committee since anyone could remember. Although there was no precedent for such a formal swearing-in ceremony of a committee chairman, there was at least an excuse. Diggs made the most of it.

Fishbait Miller, the doorkeeper whose politics have adjusted admirably to the changing complexion of those going through the door, called the affair to order in that white southern dialect peculiar to the Hill: "It gives me a great deal of pleasure at this time to introduce my brother, the honorable Charles Diggs." The cant-meter peaked at a hundred as applause filled the room and the celebratee beamed his way in.

Senator Phillip Hart of Michigan said a few nice words about Detroit's Diggs and Anchored Nelsen (of the commission of the same name and ranking Republican member of the District Committee) reminded the audience of Article II, Section 8 of the Constitution, which Nelsen said was designed to keep Washington freed of "influences that would impede the efficiency of the federal government," a task which, from all the evidence around us, it has demonstrably failed to perform.

No one seemed to notice that Nelsen was being a party pooper by recalling Congress's right of exclusive jurisdiction over the city. With a black man in the saddle, we're going to be free. Right?

Well, maybe, but the new chairman doesn't seem in any hurry to prove it. The first thing he did after getting named to the post was to say that he thought the whole question of home rule needed some close study. A guy who works his way through the sweaty politics of Detroit and Capitol Hill and finally makes it to the top isn't going to turn right around and abdicate, especially with the woman he loves standing right beside him and enjoying it just as much as he.

So what we're going to do is to take a look at this whole home rule thing and then maybe we'll take a few trips to some of those foreign countries that have capitals and find out how they do it and then we're coming home and make Washington a model city.

Every politician has priorities. Find yourself among Charles Diggs's as he began his inaugural speech:

"Reverend clergy, Mr. Speaker, Senator Hart, honored precinct delegates from the 13th congressional District of Michigan, friends and fellow residents of Washington." I had been hoping that when liberation day came, we'd make it to better than sixth place.

I guess I was naive, but I had also been hoping Diggs was going to say something like "I'm the last House District Committee Chairman you're ever going to have to honor" or "I'm going to set you free" or at least pick up some lines from Lyndon's speeches about the Voting Rights Act that were more explicit than "We shall overcome." Instead, the chairman's address to his flock was laced with equivocation. He spoke of the fundamental rights and responsibilities of the people of Washington and said that "we prophesy an era of more productive cooperation between the Congress and the local residents," phrases straight out of the White House Glib Book.

When he got to the obligatory part about the national capital being "a reservoir of unused, underused and misused human resources," DC residents again brought up the rear as he listed "the international community to representatives of national organizations, to the transit daytime community, to the proud 800,000 who call Washington home."

Diggs bemoaned the lack of self government in the past but when he came to his climax, his goals seemed unclear. They were, in order:

"Washington must become the vanguard and the model of municipal administration and life style."

"It is here in the capital of the greatest of modern nations that these problems must first be solved and those solutions adopted for Detroit and all our urban areas."

"It is here that we must be worthy of the illustrious government which symbolized international leadership."

"As this nation and this city prepare
(Please turn to page 2)

THE CITY

THE BUDGET A non-review

CARL BERGMAN

IN case you didn't notice the story on page nine, of the Metro section of the Feb. 3 Post, the City Council has finished its review of the budget and sent it back to the Commissioner. The major Council action in the operating budget eliminated free parking spaces for city bureaucrats. If that sounds a little familiar, it is. Last year the Council ordered free and subsidized parking ended. The papers carried the story, the TV people made a to-do about it, but somebody forgot to tell the bureaucrats so they went ahead as usual. This year the Council has eliminated the parking again, hopefully the bureaucrats will read the report this time.

But as likely as not no one will, since the Council seems intent on retreating into obscurity as quickly as possible. This year's budget review marks some real milestones in Council history. For the first time in its little over five year history the Council failed:

To raise and follow up on a single substantive issue of any importance during hearings.
Order a reduction in the overall size of the budget.

Find that sources of revenues for the city have been underestimated.

Perhaps it was too much to expect that the Council take time out of its busy social schedule to do any serious work. All of those inaugural parties, the stint of heavy discussions at cocktail parties for the Mayor of Moscow, must have exacted their price. As the Commissioner noted at one party, poor Jack Nevius had to go out to the airport three times before the honorable Muscovite deplaned.

So when the Council finally got around at a session that ran to midnight to dealing with the budget it could not be expected to really do anything.

There happen to be a couple of issues in the budget that need reviewing.

For example, the Department of Environmental Services has stated in the past that it costs them no less than an average of \$8.00 per ton to dispose of the city's garbage. But the department's budget only allows \$6.50 per ton. How it will manage to reduce costs is not stated. What is more likely is that for the second year

in a row the department will have to run a deficit, probably as much as a million dollars.

Or if that issue does not warm your blood try this one. The city's highway department is supposed to live off of the proceeds of the highway fund. But this year the highway fund will only provide 68% of the funds to keep the department going. This is a 23% drop over last year. Additionally, in each city department which dips into the highway fund, the amount has remained constant since last year even though the overall spending for those departments has gone up. This means that the city's general revenues are being used to run highway related functions.

The highway lobby screams long and hard about the use of its money for non-highway related expenses. Why the Commissioner is pumping millions of dollars of general tax funds into the city's highway program without explanation is an issue that should be confronted. But the Council has chosen not to.

IN the Capital Budget the Council did better. It reduced parking at facilities the city wants to build such as the new jail and at WTI's new campus.

The Council also put an end to the Commissioner's plan to build a new city office building at Judiciary Square. Nicknamed "Starobingrad," after the Department of General Service's Director Sam Starobin, the building would have cost an eventual \$30 million. Instead the Council proposed that the city renovate an existing building downtown such as the Old Post Office.

All this might be well and good if the city budget was decided only by the District Building. But it is not.

Congress, especially Congressman Natcher, loves to belittle the city and cut its budget. The best way to take the wind out of Natcher's sails is to do a workmanlike review of the budget before it goes up to the Hill. Both John Hechinger and Gilbert Hahn understood this. Jack Nevius either does not understand this or does not care.

The price this time will be paid by the people of the city. Congress will receive a very fat budget. It contains many questionable and useless programs. Congress will cut the budget and probably the federal payment to boot.

'MAYOR' CONT'D

to celebrate America's 200th birthday, we have a formidable task before us — to ensure for the people of the District of Columbia the full measure of citizenship."

"Yesterday we dreamed; today we begin; with your assistance, tomorrow we shall overcome."

The last promises seemed to make everyone happy and they formed a line to shake Diggs's hand. I reread the last two paragraphs several times trying to understand them. Why, if Diggs was such a friend of the city, was he being so vague? Maybe he wanted to lull the big boys on the Hill to sleep as he had almost done to Carl Albert during his speech. Then when they weren't looking, he would sock freedom to us. On the other hand, maybe Diggs thought 1976 would be a good year to pass the torch and if there was a time overrun to the project, well, that's in the nature of a "formidable task." The line moved past Diggs very slowly and it occurred to me that to stand there shaking all those hands takes a lot of patience.

Up behind the covey of mikes where Diggs had talked, a woman from Cardozo, uninvited, read into dead sticks a statement on the ills of her community. The Capitol police moved to stop her, but Fishbait Miller and Washington Informer editor Clavin Rolark intervened. "I've been around here too long to let that happen," Miller told Rolark. One by one the television crews removed their microphones as she continued softly reading her speech. As the new chairman shook hands, another entreaty from a District resident was going unheard.

6 warming suggestions for saving money as you conserve gas.

Natural gas is America's premium fuel. It also is the efficient, clean way to heat your house.

Gas, like money, is too important to waste. Here are six tips on how to save both as you keep your house and your family warm:

1. Replace furnace filters at least twice a year.
2. Keep damper closed when fireplace is not in use.
3. Keep doors and windows tightly shut in cold weather.
4. Turn your thermostat down at night.
5. Equip your house with storm windows.
6. Insulate, wherever you need it.

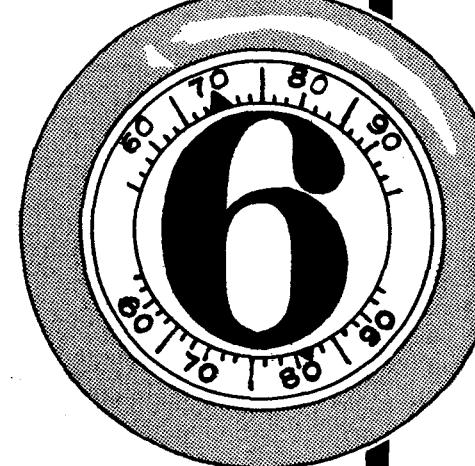
Save gas. Save money. Both are nice to have when you need them.

Washington Gas

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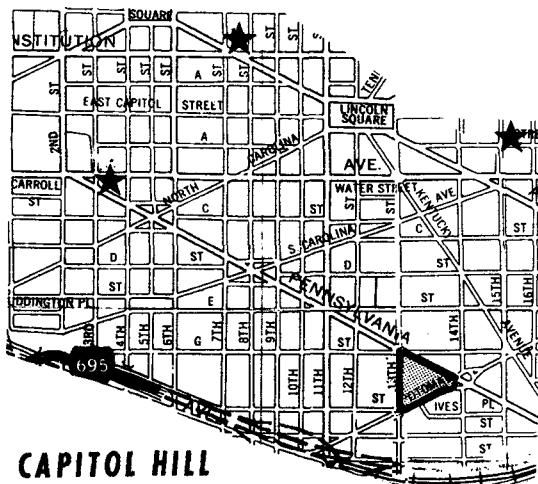
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"A good newspaper should comfort the afflicted and afflict the comfortable."
— Anonymous

THE CHANGING CITY



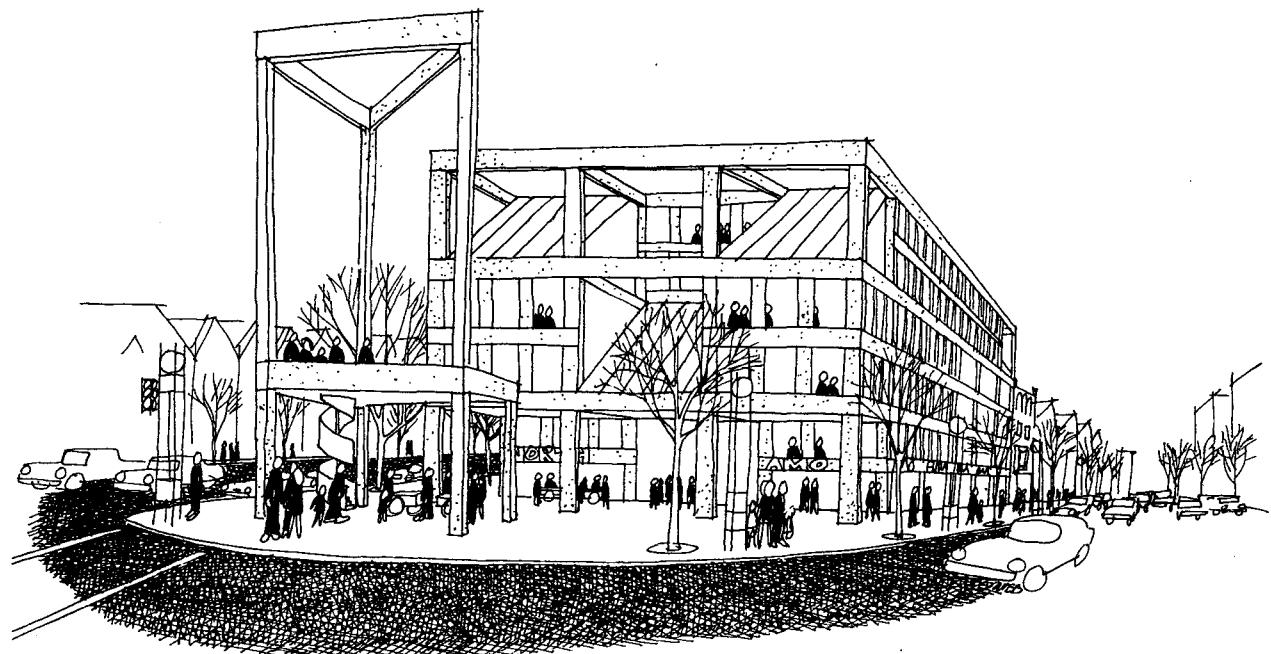
CAPITOL HILL

THERE will be a hearing before the Zoning Commission on Feb. 28 at 10 a.m. to consider an appeal from National Capital Bank and American Federal Savings and Loan to change the zoning at 305-323 Ind. SE from residential to commercial. (70-27)

THERE will be a hearing before the Zoning Commission on Feb. 28 at 10 a.m. to consider an application from Rogers Hospital to change the zoning at 708 Mass. Ave. NE from R-4 and C-2-A to R-5-C.

THE Zoning Commission will hold a hearing on Feb. 14 at 10 a.m. in the City Council Chambers to consider a change in zoning from residential to commercial at 13th & Potomac SE. This highrise office building is being opposed by the Capitol Hill Restoration Society and the Capitol Hill Action Group and is supported by the Capitol East Community Organization.

A REQUEST by Louis & Frank Schuman to change 1501 A SE from a radio store to a variety store comes up before the Board of Zoning Adjustment on Feb. 21.



THE COLUMNS OF THE LANDMARK & OF THE BUILDING CAN BE PLACED TO FOLLOW THE EDGES OF BOTH 18TH & COLUMBIA.

THE FRONT CORNER OF THE SITE IS GIVEN OVER TO A NEW "LANDMARK" IN ORDER TO EMPHASIZE THE IMPORTANCE OF 18TH & COLUMBIA TO THE NEIGHBORHOOD.

THE SITE IS SHOWN WITH A NEW BUILDING HAVING STORES & PUBLIC OFFICES ON THE GROUND FLOOR, & OTHER PUBLIC OFFICES ON UPPER FLOORS.

SLOPING "GREENHOUSE ROOFS" CAN PROVIDE LIGHT TO UPPER FLOOR STUDIOS & TO THE OPEN PUBLIC AREA AT THE ENTRANCE & THE SLOPES RELATE THE NEW BUILDING TO THE GEOMETRY OF THE NEAR-BY OLD STRUCTURES.

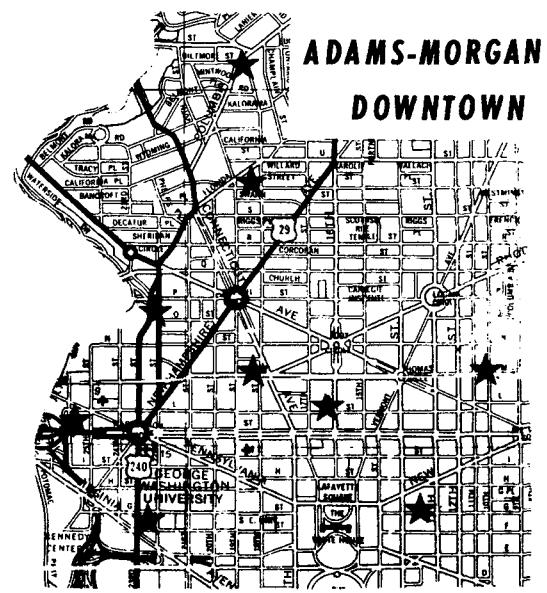
GAZETTE CARTOONIST/ARCHITECT JOHN WEIBENSON DREW THIS SKETCH TO SHOW ONE IDEA OF WHAT THE NOW VACANT CORNER AT 18TH & COLUMBIA ROAD NW COULD LOOK. THE BP MISER HAS ANOTHER IDEA. BP WANTS TO PUT UP A GAS STATION THERE. THE CASE COMES UP BEFORE THE BOARD OF ZONING ADJUSTMENT ON FEB. 21 AT 9 AM IN ROOM 500 OF THE DISTRICT BUILDING.

ZONING COMMISSION CASES

Those wishing to be a party in a Zoning Commission case must provide the Commission not less than five days before the hearing date the following information:

- Name and address
- Whether will be for or against project
- Name of legal counsel, if any
- A written statement setting forth the manner in which he or she may be affected or aggrieved by action upon the application and the grounds upon which support or opposition is based.
- List of witnesses to appear on his or her behalf.

Written statements in lieu of a personal appearance or oral presentation, may be submitted for inclusion in the record. Send to Zoning Commission, Room 11, District Building, 14th & E NW, DC 20004. Plans and documents are available at the office of the commission.



ADAMS-MORGAN DOWNTOWN

TWO buildings in downtown Washington have been sold. The Solar Building, 1000 16th NW, was sold for \$5.6 million to the Equitable Life Assurance Society (which got the land) and the S&B Realty Co. (which got the building.) The Colorado Building was sold to Property Acquisition & Development, Inc. for \$1.9 million. It is at 1341 G NW.

A REQUEST from Holmes Oil Co. to establish a service station and parking lot at 800 M NW comes before the Board of Zoning Adjustment on Feb. 21.

A REQUEST by J.B. & Maurice Shapiro for a special exception to establish a gasoline station at 18th & Columbia Rd. NW comes before the Board of Zoning Adjustment on Feb. 21. (See story).

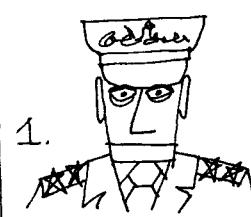
A REQUEST of Bennie J. Flemming to establish a parking lot at 1820 T NW comes before the Board of Zoning Adjustment on Feb. 21.

A REQUEST from Gulf Oil to erect an office building at 1414 22nd NW (now the site of one of the city's most interesting gas stations) comes before the Board of Zoning Adjustment on Feb. 21.

A REQUEST from Irene Yochelson and Charles S. Santos to erect a single-family row of houses at 917 26th NW comes before the Board of Zoning Adjustment on Feb. 21.

ARCHIHORSE

WELL, WE COULD LET THE CITY HAVE BOLLING AS THE PLANNERS SUGGEST...



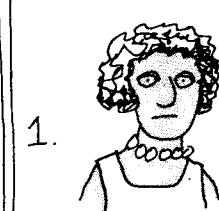
1.
BUT THEN THEY'D WANT THE PENTAGON OR FORT BELVOIR...



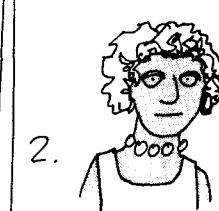
2.
IT'S ALL EXPLAINED BY THE DOMINO THEORY!



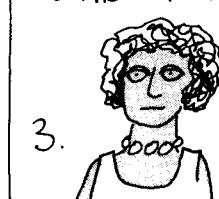
SO NOW THEY WANT TO CUT PROGRAMS BECAUSE "GOVERNMENT IS TOO BIG!"



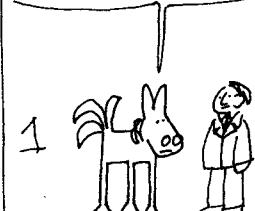
1.
TO HELP CUT, THEY GOT SOME GUYS THAT MADE CONGLOMERATES...



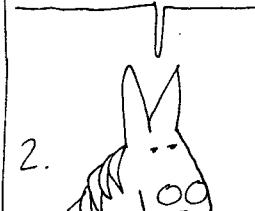
2.
SOMETIMES I THINK THEY ARE THE ONES IN THE COMIC STRIP!



THAT LOT AT COLUMBIA & 18TH IS TOO IMPORTANT TO BE VACANT!



1.
IT'S WHERE STORES & BUSINESSES ARE - IT'S WHERE THE WHOLE NEIGHBORHOOD WALKS & SHOPS!



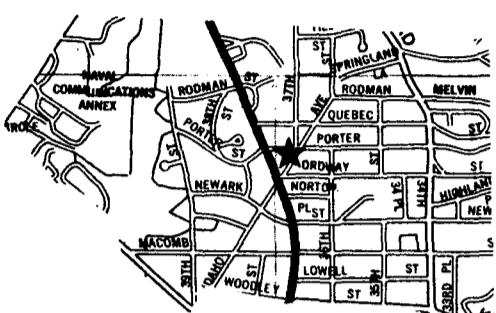
2.
HEY! THAT SOUNDS LIKE JUST THE PLACE FOR A GAS STATION!



CHANGING CITY CONT'D

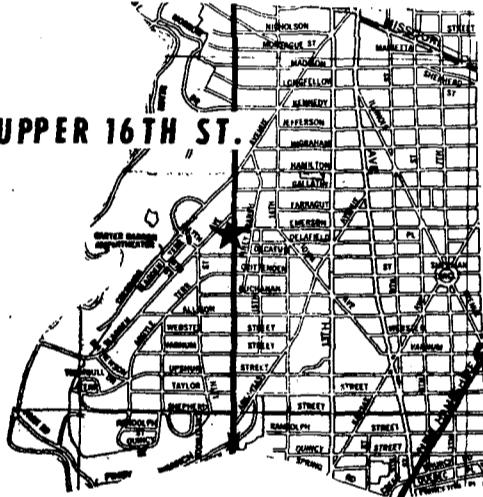
A REQUEST by Oliver Carr to erect an office building at 1800 M NW comes before the Board of Zoning Adjustment on Feb. 21.

A REQUEST by George Washington University for permission to erect a physical education building at 600 22nd NW comes before the Board of Zoning Adjustment on Feb. 21.



CLEVELAND PARK

A REQUEST from the Washington School of Ballet to establish a ballet school including dormitories at 3704 Porter NW comes before the Board of Zoning Adjustment on Feb. 21.



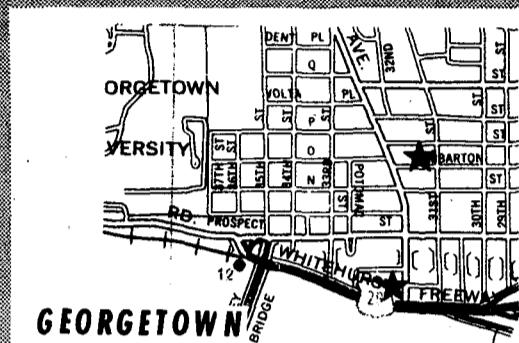
A REQUEST from the National Care Foundation for the Deaf to establish a rooming and boarding house with counseling and rehabilitation for deaf persons at 460C 16th NW comes up before the Board of Zoning Adjustment on Feb. 21.

BOARD OF ZONING ADJUSTMENT

Board of Zoning Adjustment meetings take place in the District Building at 9:30 am. For more information on cases call the BZA at 629-4421.

SO 5000 COPS DIDN'T DO IT: The shooting of Senator Stennis illustrates that you can't buy yourself out of crime with more police, even when you spend tens of millions of dollars as DC has. In fact, when Richard Nixon was prattling during the campaign about his great reduction in DC crime, he failed to point out that over half the reduction at that point merely cut out an increase in crime that had occurred during his law and order administration.

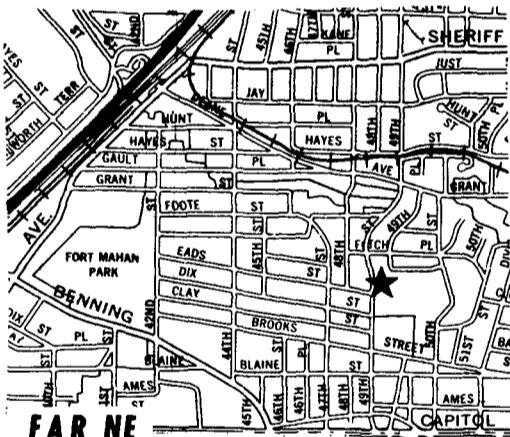
DC PROPERTY TAXES TO BE INVESTIGATED: Rep. Tom Rees, chairman of the House District Fiscal Affairs Subcommittee, has announced an investiga-



GEORGETOWN

A REQUEST from Reid A. Dunn to build a single family dwelling at 3149 O NW comes before the Board of Zoning Adjustment on Feb. 21.

AN APPEAL from the Georgetown Citizens Association from a decision by the city government to grant a building permit for a 9 story-office building at 1010-1014 Wisconsin Ave. NW comes before the Board of Zoning Adjustment, Feb. 21. The Gazette strongly urges support of this appeal.



A REQUEST from Joseph Weaver to establish a preschool for 25 children at 503 49th NE comes up at the BZA meeting on Feb. 21.

EYE ON DC

tion into recent increases in property assessments here. The study will begin March 1. The move is in response to complaints from residents in Northwest who have received whopping increases in their assessment at the same time as Walter Washington was proudly proclaiming no increase in the property tax. Says Rees: "It sounds like a sneaky way to make money." . . . DC's property tax mess was first exposed by the DC Gazette in an article last summer that revealed gross inequities in assessments. . . . THE Washington Post has fallen for DC government claims that it is approaching a 60% standard assessment. The Gazette study found that the goal was met in only one class of houses: those under \$25,000 in value. . . . Some 70% of those houses surveyed in the \$75,000-\$100,000 were assessed at less than 45% of actual sale price. . . . THE UPTOWN Citizen reports that property tax assessments will go up again next year because of DC's plans to keep raising the assessment base. This means DC homeowners can look forward to a jump of 9% or more next year in assessment. . . . Local citizen groups are demanding that property taxes be based on 100% of value to avoid this sort of manipulation. . . . Rep. Rees has also announced an investigation into the growing number of tax breaks that have been granted to institutions in the District.

DC STATEHOOD CLUBS BEING ORGANIZED: At a recent meeting of the DC Statehood Party, party leader Charles Cassell won approval of a reorganization plan that did away with the old steering committee and multiple cochairmanships. Instead, an executive committee loyal to him was selected. Although Cassell argued for the change as needed to increase black representation in the party, it was seen by some of those who had been most active in the party from the start, both black and white, as primarily an effort to increase his personal control over the party. Many of those attending the meeting had never been to a Statehood Party function before. Subsequent to the meeting a number of Statehood Clubs were organized to work at the neighborhood level on an autonomous basis within the party. The first of these are in the Stanton Park area of Near NE, Mt. Pleasant and Far Northwest. We'll have more on this in future issues.

WRC RAPPED ON WOMEN: The US Equal Employment Opportunity Commission has ruled in a final decision that WRC and WRC-TV discriminate against women in employment. This is believed to be the first time the EEOC has found a major broadcaster guilty of sex discrimination in such a far-reaching decision.

SUNDAY LIBRARY OPENINGS LIKED: Library director Milton Byam says the public likes the Sunday afternoon hours now in effect in DC libraries from 1 to 5. The Martin Luther King Library reported that circulation on a recent Sunday afternoon was as high as the peak four-hour period during the week.

PROSECUTORS IG CHARLIE HALLECK: Local prosecutors are avoiding Judge Charles Halleck's court-

GAZETTE MALL



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room because they think Halleck acquits too many who come before him. Halleck says: "This new policy seems to me to be an open affront and an insult to the integrity and the impartiality of all the judges in the court." Halleck has, on occasion, been sharply critical of certain police practices.

COMMUNITY MENTAL HEALTH CENTERS, TOO: President Nixon's budget ax is cutting deep. Among the lesser noticed slashes is a proposed phase-out of federal support for community mental health services. William Fowler Jr., president of the DC Mental Health Assn, says the cuts are a "disastrous setback for the mentally ill and their families."

WW NIXES PARKING TAX: At his confirmation hearing, Walter Washington said he was opposed to a parking tax on all-day commuters. City Council chairman Nevius is also opposed to the plan that would help reduce pollution, or at least bring in a little revenue. The City Council was to have begun hearings on local air pollution on Feb. 12. It's still early enough to let the Council know how you feel.

NO ABM SITE IN BUDGET: Now the good news about the federal budget. The President's proposal omits any mention of an ABM site in Washington, despite last year's Pentagon claims that it was essential for the national security.

METRO, THE BIG SPENDER: Metro's planned purchase of six hundred new buses should make Detroit happy. The order amounts to about one-third the total average annual bus production in the country. . . . **MEANWHILE** over at the subway, Metro has now committed over \$1 billion of its planned total expenditure of \$3 billion. Another \$500 million will be allocated this year.

MORE CONSTRUCTION IN DC THAN SUBURBS: DC's development-happy government has little to grieve about. The value of construction in DC for the first 11 months of 1972 was \$1.1 billion, up from \$379 million during the first 11 months of 1972 and four times the value of 1971 construction. DC's construction outpaced that of Prince Georges, Montgomery, Fairfax, and Arlington County combined.

PARTIAL POST (CONT'D): We received a package the other day from the Post Office. It was postmarked June 9, 1966. At least it came through at the old rates.

REDSKINS WANT SUBSIDIZED SEATING: Rep. Kenneth Gray, ever-loyal to the local business interests, has introduced a bill that would provide RFK Stadium with \$1.5 million for 8000 new seats. The money would be paid back out of ticket receipts. . . . **MEANWHILE**, the city once again will have to fork up nearly \$850,000 to pay for the interest on the old seats (and stadium). Not one cent of the principal on RFK has been paid.

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MARLETT/CPS



"....AND WE WERE FED REGULARLY, AND THE HEATING WORKED, AND NO RATS AND..."

BOARD OF TRADE WHOOPS IT UP: The Board of Trade likes its women on the block, and not just at the Cherry Blossom Princess Festival. At their 54th mid-winter dinner this month, the BOT invited the Ding-A-Ling Sisters from the Dean Martin Show

WALTER REED CRACKS PROTESTERS: Three soldiers at Walter Reed face court martial proceedings on charges they took part in a demonstration by black kitchen workers. Two civilians got disciplined as well. Says WR commander, Major Gen. William Montcrief: "This command cannot and will not tolerate demonstrations and confrontations that interfere and disrupt the mission of the Walter

Reed Army Medical Center." We always thought that mission was healing.

STATEHOOD IS BECOMING IN: More and more establishment spokesmen have stopped ignoring statehood and a few even go so far as to say they would support it. Giant president Joe Danzansky gave a speech recently in which he said: "I am not particularly concerned whether home rule takes the form of an elected municipal government such as other cities have or whether it takes the form of statehood." What's important, said Danzansky, is that it "ought to be a full voice for the citizens of the District in running their own lives, equal to the voice of fellow citizens who reside elsewhere."

FEDERAL FORMULA 3 cheers for what?

CARL BERGMAN

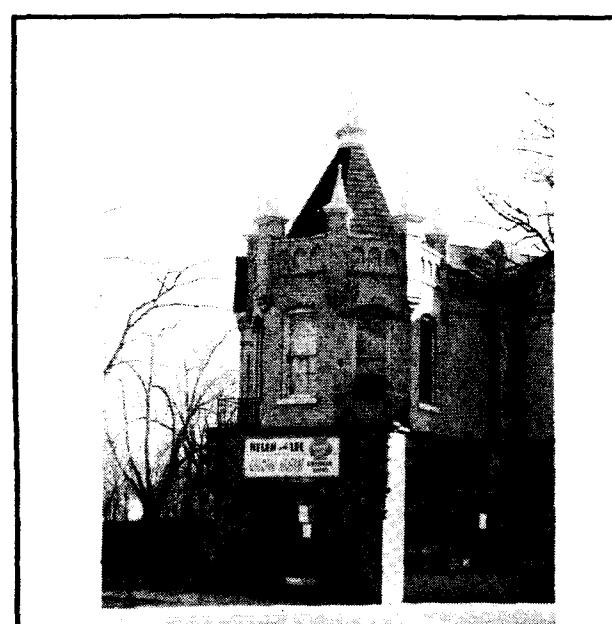
THE Post and Star showed their usual misunderstanding of the city's fiscal system and its problems by going head over heels for Presi-

dent Nixon's proposal to have an annual federal payment formula for the District. Under this concept the Congress would enact a law which, taking various things into consideration, would say how much the city could expect to receive as a direct federal payment each year. The idea is that the city would not have to stand around waiting by the kitchen door each year to know how much it was going to get from Congress to run the city.

The problem of how much of the city's load the federal government should carry isn't new. The first attempt to put it into a predictable form was made in 1878. In that otherwise bleak period when the District permanently lost home rule, Congress agreed to pick up half of the cost of running the city. For the remainder of the 19th century it did. But as times moved on, Congress backed away from this support and started knocking down the percentage. Rock bottom was hit in the Depression with the city only receiving some 5% of its revenues from the federal government. Gradually over the years the amount has risen.

During the home rule fight of 1965 an attempt was made to establish a formula for payment, but it got nowhere. Congress delighted in playing hide and seek with the city on just how much money would be given.

The House District Committee swatted the Commissioner on one end for wanting an increased federal payment and Congressman Natcher on the Appropriations Committee swatted him on the other end for not having a fixed revenue plan. But of



HELEN & LEE
CARRY OUT SHOP

CORNER OF 8TH & MASS. AVE. NE
PHONE: 543-9328

ARTICLE POLICY

The Gazette welcomes articles and letters. Articles 1000 words or less and letters of less than 500 words stand the best chance of being printed. We also welcome photographs. We cannot, unfortunately, pay for contributions at this time. If you wish unused contributions returned, please enclose a stamp, return addressed envelope. Mail manuscripts to the D.C. Gazette, 109 8th St. NE, DC 20002.

course the Commissioner can not give Natcher a fixed revenue plan until the House District Committee decides on the amount of payment.

This whole pointless scene finally ended when Senator Inoyue came up with the idea of telling the city a year ahead of time how much of a federal payment it could expect. But Congressman Natcher still wanted to play games. Even if the federal payment had been set there was no reason why he had to spend it all.

Congress had authorized a payment of \$190 million to the city for FY 73 but Natcher decided that the city's real estate taxes were too low to suit him so instead of bludging the city about not having a set fiscal plan he decided to bludgeon it about the property tax. The fact that taxes are not the province of his committee did not bother him.

The law very clearly provides that after Congress enacts the budget if there should be a deficit the City Council must raise the city's property taxes to balance the budget. But instead of doing this Natcher informed the Council that he had determined that the property tax ought to go up to \$7 million to "balance" the budget.

There were some members of the Council, notably Carlton Veazey, Henry Willard and Stan Anderson, who saw this as extortion and an attempt to cut the federal payment. They held on to the law which said Congress had to show its cards first. But a majority of the Council led by Jack Neivius went along with Natcher's demands The property taxes went up.

Natcher then did exactly what Veazey et al predicted. He cut the federal payment exact-

ly \$7 million. The money that Congress had intended for the city instead came out of the taxpayers pockets and for no reason at all other than Natcher's desire to make the city squirm.

In all of this is a simple lesson. Regardless of what formula the Mad Bomber should propose for the city the appropriations committees of Congress do not have to allow that money to be spent. A formula is meaningless unless there is a guarantee that the city will receive every dollar that it is entitled to get.

For the District to have a reliable and unextortable source of income it must be fully immune from both congressional and Presidential impoundments as is the Social Security system. Otherwise we will still be subject to the old fun and games from our friends on Capitol Hill and in the White House.

WHAT'S HAPPENING

FOOD EXHIBITION

AN EXHIBITION, "Objects for Preparing Food," is at the Renwick Gallery through April 29. Five hundred and five objects are shown in a display that ranges from a crocodile-shaped grater from Thebes to an American raised copper asparagus steamer made last year.

The Renwick, at 17th & Penna. NW, is open daily from 10 to 5:30 p.m. No admission.

In connection with the show, a number of other events have been scheduled. In addition publications and cooking utensils will be available for purchase at the Renwick Museum Shop.

LECTURES: Talks and demonstrations on food will be given on five Fridays at 1 p.m. and 8 p.m. in the Grand Salon. A limited number of free tickets (two per request) is available at the museum shop. No telephone or mail orders. If seats are not taken by five minutes before the start of the lecture, those left will be available on a general admission basis. The schedule is:

March 9: Barbara Friedlander, author of "Earth, Water, Fire, Air," will speak on natural foods. She will also demonstrate such techniques as cutting carrots and onions to best retain their natural juices.

March 16: James Beard, author of "American Cookery."

March 23: Joyce Chen, author of Joyce Chen's Cookbook, will talk about her recent trip to China and about the various cuisines of that country. She will demonstrate the use of Chinese cooking implements.

March 30: Dinah Ayensu, author of "The Art of West African Cooking," will

talk on the cookery of Ghana and its neighboring states.

April 6: Diana Kennedy, author of the recent "Cuisines of Mexico"

FILMS: Two films will be shown daily over the luncheon period. They are "French Lunch," which shows the frenetic activity behind the scenes of New York's Caravelle Restaurant; and "Adam and Eve on a Raft," a slide and sound presentation on the American diner.

Three movies will be shown Feb. 22 at 11:15 a.m., 12:15 p.m., 1:15 p.m. and 2:15 p.m. on breadmaking.

COOKBOOKS AND UTENSILS: Some 100 cookbooks will be on sale at the museum shop as will be a number of commercially made objects and the Oriental cooking line of Taylor & Ng, San Francisco.

VIETNAM RETROSPECTIVE TAPE

A RADIO program, "Good News, Bad News: Vietnam 1945-1961" is now available for distribution. The program, which tracks U.S. involvement in Indochina, was prepared by the Washington Peace Center staff and WGTB-FM. For information on how the tape can be used for school, church, or community discussion groups, call the Peace Center at 234-2000.

HOME SERVICE FOR THE HANDICAPPED

THE OUTREACH committee of St. John's Church Lafayette Square has started a home care service for the handicapped. Its aim is to furnish trained, interested persons to care temporarily for handicapped children. Needed are persons with free time during the day, singly or by the

week, during the evenings, or over the weekends. Info: 783-3664 between 10 a.m. and 2 p.m.

NGUYEN VAN TROI HOSPITAL COMMITTEE

A LOCAL chapter of the Nguyen Van Troi Hospital Committee has been formed and will be meeting on Feb. 20 at All Soul's Church, 16th & Harvard NW at 7:30 p.m. The initial sponsors of the local campaign to raise funds for the building of a pediatric hospital in Vietnam include the National Student Assn., People's Coalition for Peace & Justice and the Vietnam Veterans Against the War. Checks should be made payable to the U.S. Nguyen Van Troi Hospital Committee, c/o 1312 Clifton Terrace NW, Apt. G-4, DC 20009.

COMMUNITY CREDIT UNION HEADQUARTERS MOVES

THE American Federation of Community Credit Unions, umbrella organization for DC's community Credit Unions, has moved to 2436 1/2 18th NW.

METRO MOBILE TICKET SALES

Metro's mobile bus-ticket-sales unit is seeking Metro's new "Tok-Tiks" and commutation tickets, distributing timetables of bus routes and providing general information.

The trailer will be open for business between 6:45 and 9 a.m. Tuesdays and Fridays at Chevy Chase Circle; Wednesdays at the Friendship Heights terminal, and Thursdays at 15th and Pennsylvania Ave., SE.

Between 11 a.m. and 2 p.m., the unit will be located Mondays, Wednesdays and Fridays at

+++EVENTS OF PARTICULAR INTEREST

EVENTS IN DC

TALKS

HOWARD & HARRIET KURTZ, WAR CONTROL PLANNERS, INC.

+++BETTY METZGER, WASHINGTON POST

JIM FALLOWS, WASHINGTON MONTHLY

+++ARTHUR WASKOW ON MARTIN BUBER

+++GHANDI & TOLSTOY WITH REV. RICHARD McSORLEY

+++PAULO FREIRE, PEDAGOGY OF OPPRESSED: DR. RUTH WALLACE

PUBLIC HEARINGS

+++DC TAXICAB RATE HIKE

Hikes proposed in telephone called cabs, change to straight mileage fare, new charges for bags and non-group riding

COMMUNITY RECREATION ADVISORY BOARD HEARING ON

CITIZEN REQUESTS FOR 1974 BUDGET

MEETINGS & CONFERENCES

+++BICYCLE SYMPOSIUM (REP. E. KOCH SPEAKER)

+++NATIONAL ORGANIZATION FOR WOMEN

WASHINGTON PEACE CENTER MOVEMENT-BUILDING CONFERENCE

PLANNING MEETING FOR WOMEN'S FESTIVAL IN MARCH

+++NATIONAL PEACE ACTION COALITION STEERING COMMITTEE

What's ahead for the peace movement; educational panel includes Fred Branfman. Open to public

ACTIONS

PICKET LINE AT WHITE HOUSE (NPAC)

WHEN	INFO	WHERE
Feb. 25 730 pm	337-8444	Community for Creative Nonviolence, 936 23rd NW
Feb. 19 700 pm	337-8444	Peace Study House, 2111 Fla. Ave. NW
Feb. 26 700 pm	337-8444	Peace Study House, 2111 Fla Ave. NW
Tuesdays 700 pm	337-8444	Peace Study House, 2111 Fla. Ave. NW
Wednesdays 700 pm	337-8444	Peace Study House, 2111 Fla. Ave. NW
Fridays 700 pm	337-8444	Peace Study House, 2111 Fla. Ave. NW

Feb. 20 1000am		Public Service Comm., 1625 I NW (room 314)
Feb. 27 330 pm	629-7446	Sharpe Health School, 13th & Upshur
Feb. 28 730 pm		

Feb. 28 9-4	426-6700	Twin Bridges Marriott (\$5, call Ann Belkov for res.)
Opens Feb. 19	894-8538	Statler-Hilton
Feb. 24 noon	234-2000	All Soul's Church, 16th & Harvard NW
Feb. 21, 28 8pm		Community Bookstore, 2028 P NW, second floor
Feb. 24 noon-5	293-3855	Metropolitan AME Church, 1518 M NW (downstairs)

Feb. 24 10-1130 293-3855 White House

13th and Pennsylvania Ave., NW and Tuesdays and Thursdays at the Southwest terminal, 9th and D,

MORE PLACES TO BUY SCHOOL BUS TICKETS

Metro has announced additional locations selling special reduced-fare bus tickets for DC school children.

The reduced-fare tickets, purchasable in books of 10 for \$1 or 20 for \$2, may be used by youngsters 17 years of age and under while riding to and from school between 5:30 a.m. and 7 p.m. on school days. The District government makes up the 30-cent difference between the student rates and regular fares.

Ticket-sale locations are as follows:

Eight Riggs Banks - 14th and Park Road, NW; 7th and Eye Sts, NW; Wisconsin Ave. and M St, NW; Connecticut Ave. and Morrison St., NW; Wisconsin Ave. and Warren St., NW; 1779 Columbia Rd., NW; 1913 Mass. Ave., NW and 4100 South Capitol St.

Ten First National Bank of Washington locations - 1701 Penn Ave., NW, 1325 G St., NW; 509 7th St., NW; 3700 Calvert St., NW; 5201 MacArthur Blvd., NW; 1919 M St., NW; 675 E St., SW; 3200 Penn Ave., SE; 5225 Wis. Ave., NW and 1123 15th St., NW.

Six National Bank of Washington locations - 3850 South Capitol St.; 2000 Martin Luther King Ave., SE; Naval Research Laboratory, 4455 Overlook Ave., SW; 2844 Alabama Ave., SE; Bolling Air Force Base and Washington Navy Yard.

Two American Security and Trust Banks - 401 M St., SW and 8th and H Sts., NE.

School tickets also may be purchased at Metro headquarters, 950 South L'Enfant Plaza, SW; at four former DC Transit garages, 26th and Bladensburg Rd., NE; 4615 14th St., NW; 17 M St., SE, and 5230 Wis. Ave., NW and at 1422 New York Ave., NW.

Ticket-sale times at the financial institutions are normal banking hours; at Metro headquarters, 8:30 a.m. to 5 p.m., Monday through Friday; at the former DC Transit garages, 7 a.m. to 7 p.m., seven days a week; and at 1422 New York Ave., NW, 7:15 a.m. to 5 p.m., Monday through Friday, 7:14 a.m. to 4 p.m., Saturday and 7:15 to 2 p.m., Sunday.

BASKETBALL, ping-pong etc. at Wilson High and Gordon Jr. High on Mon-Wed-Fri 630-930 pm.

FREE puppet show at Rock Creek Nature Center (Military & Glover NW) on Sundays. 426-6829.

BIKE REPAIR SHOP at Chevy Chase Playground, Fri 5 pm. 362-0488.

YOUTH INFO HOTLINE: 686-1610

NPC FILM & Drama Workshop: 244-7774

CHEVY CHASE Community Center, Conn. & McKinley NW, offers programs in art, dance, drama, crafts, languages, fencing, gymnastics, and music for adults and youth. 363-2440.

COMMUNITY Counselling at Grace Church, Wisc. below M NW, Mon-Sat 11-11. Free advice, help on jobs and anything else. 333-5596, 5597.

PIPELINE COFFEEHOUSE, at St. Alban's, Mass. & Wisc. NW, open 2-6.

ARTS and crafts daily at the Chevy Chase Playground, 3:30.

NPC THREE Job Opportunity Service, Room 102A, Wilson High, or call 244-7774.

NEIGHBORHOOD PLANNING COUNCILS MEET

Neighborhood Planning Council 2 will meet at Chevy Chase Library, 730 pm on Tues. Feb. 20. . . . Neighborhood Planning Council 3 will meet on Feb. 21, 800 pm, Elderbrook Methodist Church.

CLEVELAND PARK CITIZENS

The Cleveland Park-Cathedral Hgts. Citizen Assn. meets Feb. 20 at 8 pm at Satterlee Hall.

GETTING ALONG

PEOPLE 'I sit here a lot' GEORGE MASTERS

"No, go ahead." I smile at him and wonder how many people listen to him.

In the bright sun, he talks like sections of a disjointed railroad track. "See that man over there?" And he waves his hand in the direction of a tall white man in a business suit and top coat cutting across the park. "He's your color and you know, no offense, but you people never going to know, to really know what we black people think."

"He's not my color," I tell him, "I've been out in the sun and he hasn't."

The man gives me a quick look, "Well maybe. But I'm 47 years old and I seen a lot of things." He stops and his eyes cloud. The man blinks behind his glasses like he's trying to clear his head. His thin mustache is neatly trimmed and for some reason I'm surprised.

"I seen things I couldn't even tell you about. Was born in North Carolina and my papa told me to listen to him or get outta house." He looked across the park at nothing and tried to remember. "He died in '68. Told me to get outta under his roof and don't come back till you're a man. Thats what he told me. I said yes sir and went on to make my way in the world." He frowns and drops his head, staring at the pavement. His head bobs up and he smiles, folding his thick strong hands together like he wants to pray.

"You know brother, I sit out in that park a lot. We sit out there, my friends and me. We sit in the park a lot. White folks just don't know."

I tell him I have to go and hope to see him again. He grins a big grin and the sun flashes on his glasses. When we shake hands my hand disappears in his dry, happy, muscled bear paw. We promise to talk again.

"It's good to meet people," I say.

"Depends where you are." He smiles quietly.

"No matter where you are it's good to meet good people."

"Yeah, that's a point," he agrees. He tips his greasy squashed hat and scuffs down the winter sunlit sidewalk.

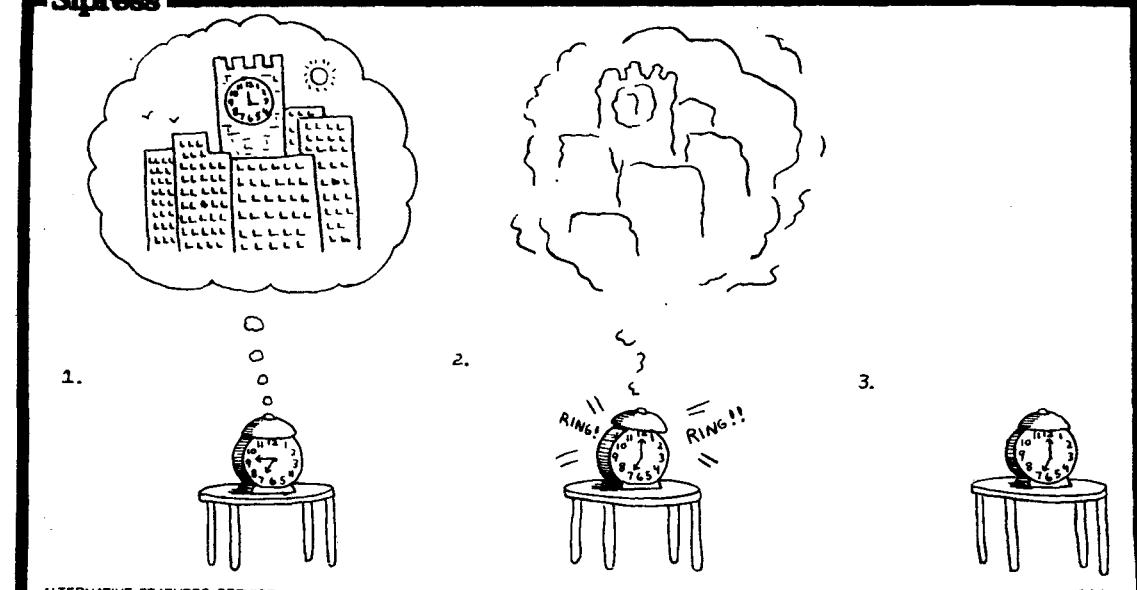
HE is built like a round black wood-burning stove. He stands five feet eight inches in scuffed brown shoes and green grease stained trousers. I meet him on the sidewalk outside the Capitol Hill house of a friend.

"Pardon me sir." He flashes big even yellow teeth and a whisky fouled breath floats around to you. "Ah, pardon me sir" he says again, "you mind if I talk?" Underneath a mashed down greasy pork pie, his black hair is turning grey. In big black frame glasses he looks like an owl.

"Ah, you know I live just down the street here" and he points down the sidewalk, "742, right down there in the white house." He says it like I might not believe him so I look down the street and nod. I smile at the man who smiles back at me and I take a drink from my can of Seven Up. "Live down the street eh? Well it's a good day to be out." We both enjoy the warm winter sun.

Under an old brown coat, open to the sun, he puffs out a grey sweater punched with holes. "Yes sir," he says, "I live right down the street." He stops and frowns like he's trying to answer a real tough question. Suddenly he's got a big grin, "Yes sir, I'm from North Carolina. I sit in this park here a lot." He waves at the little park across the street like it was a friend. "Lived around here since '54, know a lot of people around here." It's as if he's trying to explain it all to me. "Excuse me sir," he looks worried, "You don't mind if I talk to you?"

Sipress



WEST OF THE PARK

YOUTH ACTIVITIES IN NORTHWEST

FEB. 14: Yoga at the Pipeline Coffeehouse, Mass & Wisc. NW, 7 p.m.

FEB. 16: Pottery at the Pipeline Coffeehouse, Mass & Wisc. NW, 3-6.

FEB. 17: Films for Children at the Cleveland Park Library, 1030 a.m. Also at Tenley Library, 10 a.m.

FEB. 19: Rollerskating at Macomb Playground, Info: 244-7774

Recorder lessons at Tenley Library. 333-7100

FEB. 23: Movies at Friendship Hgts. Library, 330 p.m.

FEB. 24: Films for children at Cleveland Park Library, 1030 am and at Tenley Library, 1000 am.

GI? STUDENT? OR JUST BROKE?

If you earn less than \$6500 a year, you can subscribe or renew to the Gazette for just \$2. Use the form below.

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LAWRENCE FRANK/LNS

Funny figures in the budget

JAMES RIDGEWAY

THE stated purpose of Nixon's budget is to hold down taxes and restrain inflation. Actually, the President's domestic program will continue to promote the inflationary defense segment of the economy while cutting back or eliminating social programs. Also, the government openly acknowledges that the "boom" economy is dependent on an unemployment rate of 4 percent or over. The unemployment statistics are misleading and in inner urban areas, unemployment runs nearly 25 percent.

The budget is anything but anti-inflationary. Take health care as an example. The President wants to increase the fees elderly patients pay for Medicare services. During the last few years Medicare has come under increasing attack for its high cost. Those costs result from the way in which the Medicare program is run. The Social Security Administration, directed under the law to administer the program, in effect, subcontracted the management to Blue Cross. Blue Cross, in turn, is owned by the American Hospital Association. Because of its long standing intimate connections with hospitals, and ultimate financial dependence on hospitals, Blue Cross never pushed very hard to reduce hospital costs. In many instances, the local Blue Cross plans never even audited hospital charges to Medicare. As a result, the government was billed for delivery room fees, publicity parties, first class travel, etc., all under Medicare. The Social Security Administration permitted duplicate communications systems to be built for Medicare claims payments. At White House direction, contracts running into hundreds of millions of dollars were given to H. Ross Perot for computer systems. Nixon was anxious to reward Perot for political contributions and for bailing out the nearly broke securities firm, Glore Forgan, formerly managed by then Commerce Secretary Maurice Stans. Even though Perot was bidding twice as high as other competitors for the Medicare computer contracts, he got the business. This is the sort of thing that litters the pages of congressional investigations into Medicare. The program is corrupt and mismanaged on every level. That's why the costs go up. So now the answer is to pass them on to the elderly people.

Nixon probably picked on Medicare because he knows the Congressional leaders in charge of legislation are jelly fish. Wilbur Mills, chairman of the House Ways and Means Committee and probably the most powerful figure in the Congress, is Nixon's major ally on the Hill when it comes to finances. He strongly opposed Medicare in the beginning and only allowed passage of the act after private insurance companies and Blue Cross were assured of a piece of the business. In the Senate, Medicare is handled by Russell Long, a conservative. Moreover, while the moderate-liberal-radical propagandists whined about making health care a serious political issue in the election, they never did so. Sena-

tor Kennedy fooled around with medical insurance with little political effect. There is no lobby of "radical" doctors or senior citizens to counter the AMA and hospitals. So, politically Nixon should be able to move easily, sticking this inflationary program to the elderly poor.

The published budget is but one side of Nixon's domestic program. The other side consists of that collection of direct, indirect, hidden subsidies handed out by taxpayers to corporations. As Ralph Nader pointed out the amounts supposedly saved by cutting back generally worthwhile social programs is offset by an enormous slug of payments and subsidies to corporations. The government pays \$460 million to subsidies to the merchant marine so that it can compete with foreign flag operated ships. The subsidy has been opposed for years, but it continues. Substantial amounts of subsidy are spent at Litton Industries shipyards. Airlines receive \$66 million for operating losses. The government allows private firms to use defense facilities either for production of defense equipment or for commercial production. In the first instance, they pay no rent at all; in the latter case, a small rent. As of June, 1970 \$14.6 billion worth of government property was held by defense contractors.

Defense procurement systems involve large cost over-runs. Defense procurement totals some \$40-billion annually. Most of it is never advertised nor sold on a competitive basis. It usually involves cost over-run clauses in the contracts. There is no clear way of telling how much is wasted through these methods, but one study by the Joint Economic Committee found that 61 weapon systems had involved cost overruns of \$33.4 billion.

The government spends \$15 billion annually in research and development with most of the resulting patents being granted royalty free to private companies. In other countries the government retains control of patents and through reasonable licensing provisions recovers much of

the money spent on development. Through the Export-Import Bank, we spent as much as \$169 million a year to encourage corporations to trade abroad.

The Nixon administration now proposes to formally reimburse a few big bottling and canning companies, including Pepsi, for losses they claim to have suffered from the HEW ban on cyclamates. According to HEW estimates such compensation could run as much as \$500 million. More recently the administration said it would press for resumption of the SST, which would cost the treasury at least \$289 million.

The above listing of direct subsidies does not include the vast amounts the government loses through indirect and hidden subsidies. For example, through the investment tax credit to industry, government loses \$1.4 billion a year in revenues. Over the next decade this among is expected to average \$4.5 billion annually. By exempting profits made from exporting goods, the Treasury loses \$400 million a year; accelerated depreciation provisions means a loss of \$600 million. Capital gains treatment of corporation taxes results in a \$380 million loss.

Nader points out: "Federal tariff and quota policies, by limiting foreign competition and thereby permitting a higher than competitive price for many domestic products (e.g. steel, textiles, oil), leads to a net transfer from consumers to corporations of about \$20 billion annually. The failure of our antitrust laws to check monopolistic practices also redistributes wealth from the many consumers to the relatively few corporate managers and large shareholders by an estimated \$24-\$31 billion annually. In effect, by means of high noncompeting prices, corporations levy a private tax."

So, while the President cuts perhaps \$10 billion out of the budget through reducing or eliminating social programs, he is steadily increasing payouts to corporations, running upwards of \$50 billion annually.

Jail numbers

A 1970 NATIONAL Jail Census conducted by the U.S. Bureau of Census collected a wealth of data on jails. Among the facts revealed were the following:

- On March 15, 1970, Jails in the United States contained 160,863 inmates.
- More than half (52%) of all jail inmates were not yet convicted of a crime.
- In all but three states, some adult jails have authority to confine juveniles.
- Nearly nine out of ten jails lack any kind of educational facility.

• Slightly more than half of the country's jails have medical facilities.

• 47 jails scattered over 21 states have no toilet facilities.

The National Jail Census and much other information on jails and prisons is published in the Hearings of the Subcommittee on Corrections of the House Judiciary Committee, Part VIII, "Prison, Prison Reform, and Prisoner's Rights: Michigan, March 31, 1972." It is available from the Government Printing Office. — WIN

ACTION NOTES

TAX ACTION CAMPAIGN

FORMER Senator Fred Harris has formed an organization called New Populist Action. Its first spinoff is a group called the Tax Action Campaign. TAC is planning:

- A petition drive to get hundreds of thousands of taxpayers to demand tax fairness.
- An effort to name "tax avoiders" in local communities and throughout the country who are not fairly footing the bills for the nation.
- People's hearings on tax reform with reform-minded congressmen participating.
- A Tax Action Day on April 16, similar to Earth Day.

WITH THE PEOPLE The press council

CHUCK STONE

WHENEVER the New York Times takes a position on any issue, I explore every conceivable option to find out why I'm not on the other side.

I am not a member of that mesmerized corps of newsmen who hold the Times in awed respect. Rather I think it is one of the most skillfully racist newspapers in the country and has hoodwinked a large segment of the American reading public into believing that the daily publication of an encyclopedia is somehow to be equated with reportorial objectivity.

The Times machinates, finesse and manipulates the news with all of the dedicated efficiency of newspapers with more notorious regional and ideological biases. It simply goes about its task with style, erudition, and an air of seeming detachment.

Like taxes, however, it's a miserable necessity, and I read it religiously.

Having disgorged that unobjective assessment of the Times, I want to warmly congratulate it for a supremely wise decision. The Times has announced that it will refuse to have anything to do with a projected national press council to monitor the national news media.

This proposed 1973 national press council, a voluntary Big Brother, was proposed by a task force sponsored by a New York foundation known as the Twentieth Century Fund.

What the council will do is monitor "the national suppliers of news," meaning the wire services, the networks, the news magazines, nationally published newspapers and newspaper wire services.

In the meantime, mind you, all of the local editorial fiefs, with no similar bird-dogging, will continue to have themselves a prejudicial ball, distorting and omitting the news as they see fit.

Will the proposed national press council be fair? Impartial? Nonsense.

For one thing, as a black reporter, I think it will be primarily concerned with how the news media covers the news from a white perspective for white people only. It will completely ignore the grossly inadequate and insultingly abusive coverage of news about blacks, Chicanos, Native Americans and Puerto Ricans.

What the National Advisory Commission on Civil Disorders wrote in 1967 still holds true today in 1973: "By and large, news organizations have failed to communicate to both their black and white audiences a sense of the problems America faces and the sources of potential solutions. The media report and write from the standpoint of a white man's world. The ills of the ghetto, the difficulties of life there, the Negro's burning sense of grievance, are seldom conveyed."

The Times publisher believes, and I concur, that the council's acceptability as a private operation "would encourage an atmosphere of regulation in which government intervention might gain public acceptance."

He never spoke a truer word. With a White House-led assault on the press never before equalled, even a private partial advisory agency would eventuate into a public total regulatory agency.

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Info: Tax Action Campaign, 1921 Penna. Ave. NW, DC 20006. 202-872-1497.

WOMEN'S FILM INDEX AVAILABLE

The Women's History Research Center, c/o Anne Bishop, 2325 Oak, Berkeley, CA 94708, has a new, 76-page directory of films available by and about women. It costs \$3 for individual women and \$5 for institutions and groups.

PAMPHLET ON GEORGE JACKSON

"COMRADE George," a 63-page pamphlet by the Red Prison Movement was recently published by the Hovey St. Press collective in Cambridge, Mass. The pamphlet deals with George Jackson as a revolutionary writer and examines the facts surrounding his death, as well as the response of the Weather Underground. \$2 a copy (plus 15¢ for mailing) from Red Prison Movement, 1255 Cambridge St., Cambridge, Mass. 02139.

LEGAL AID FOR MENTAL PATIENTS

"THE Patient Advocacy Legal Service has been formed to act as a clearinghouse in the area of mental commitment and to press for mental commitment reform. PALS is presently assembling information on commitment cases around the country and articles dealing with the subject. Information is needed. Info: PALS, Washington University Law School, St. Louis, Mo. 63130 (314-652-9661)

CHEAP HISTORY REPRINTS FOR TEACHERS

JESSE Lemisch (Roosevelt University, 430 S. Mich. Ave., Chicago, Ill. 60605) has worked up a list of articles by left historians that are available in reprint form from Bobbs-Merrill Reprints in American History. Lemisch says that some teachers have found them an excellent way of making cheaply available to their students articles and excerpts from books which would otherwise be difficult to assign.



Inaugural party

ED ZUCKERMAN

DURING the Inauguration period, there was one little-noticed party that was something special. It wasn't billed as such, but it was a party in honor of the Vietnam war.

The affair, a reception for 17 South Vietnamese congressmen who were here lobbying on Capitol Hill for continued American support, was sponsored by something called the Freedom Leadership Foundation. It was held, appropriately, at the Army-Navy Club in a large banquet room on the seventh floor. A table opposite the bar was stacked with literature including a 52-page glossy pamphlet published by the AFL-CIO called "Who is the Imperialist?"

The Vietnamese mingled politely with their American hosts, but, as they must have done in their visits with American congressmen, they chose their words carefully. I asked one South Vietnamese senator what he thought of the proposal for a cease-fire.

"You Americans are too impatient," he said. I must have frowned, or perhaps he simply reconsidered. In any case, he added quickly, "Although I can understand that, because you got in so many years ago." Then shifting again, "But for us it is a matter of life and death... The trouble is, you get all your information from the mass media, and it is biased."

He said he had seen President Thieu shortly before he left a couple of weeks ago. "How was he feeling?" I asked. He jabbed his fin-

gers toward his head. "Headache. Headache," he said.

Over by the generously loaded buffet, another Vietnamese congressman, Pham Duy Tue, engaged in conversation with a U.S. Marine general and his wife. The general had been in Vietnam; he commanded an artillery unit there in 1970. The general's wife was as concerned about the proposed cease-fire as the Vietnamese.

"We're a free nation that has never suffered," she said to Tue while her husband went for drinks. "You have suffered. You know the Communists. I don't think that the United States, because of its power, should dictate what concessions you have to make." She asked him for the fourth time: "Do you think you're being unfairly pressured?"

For the fourth time, Tue, a diffident young man in a dark pin-striped suit, dodged the question, as the general returned with the drinks: a gin and tonic for him, a Bloody Mary for his wife. Tue was drinking Coke.

"There must be two main points," Tue said in his hesitant English, "the sovereignty of South Vietnam and the right of the South Vietnamese people to self-determination. If there was an election between President Thieu and 'Big' Minh, for example, or Mme. Binh, for example, I think we would win 80 per cent of the vote."

"That good!?" exclaimed the general. He was pleasantly surprised.

"At least 80 per cent," said Tue. The general smiled and raised his fist in a that's-socking-it-to-'em gesture.

"And as for this bombing," said his wife, "I think we should have seized the bull by the horns long ago... Those punks would be marching no matter what. And don't show me sympathetic pictures of burning babies and women. Declared or not, this is war. And in a war all kinds of people get killed."

"But this war could have been ended with a lot less people killed if we hadn't been afraid to finish it off." She paused. "We should have begun this excessive bombing long ago."

At that, the general raised his glass in a toast.

Tue was smiling broadly. He cut in. "And there is one other point. When the Viet Cong took Hue during the Tet offensive, they killed 10,000 civilians, buried them alive. But the television and newspapers here don't write about that." The general's wife had taken out a cigarette. Tue produced a gold lighter and lit it for her.

"No," she said, "you don't see that."

The general nodded. Earlier, he had said, "I've never met an objective reporter."

"Instead," said Tue, "you read about the 100 or so people who killed at that village..." "What was it called?" He looked at the general for the name. The general only nodded.

"My Lai," I said.

"That's right," said Tue.

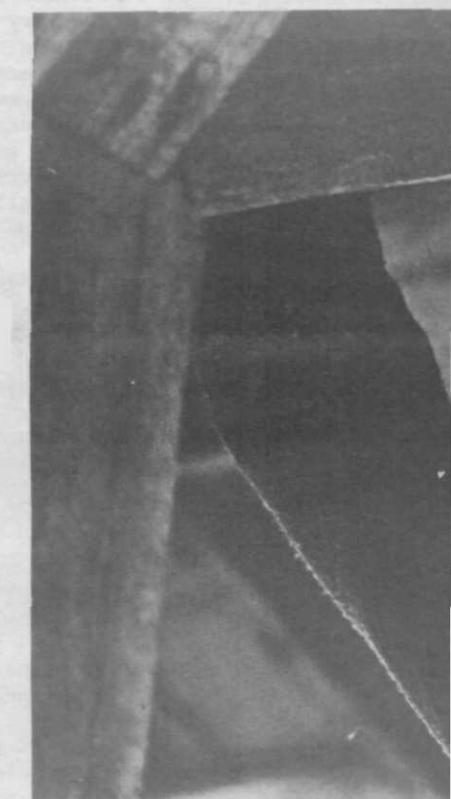
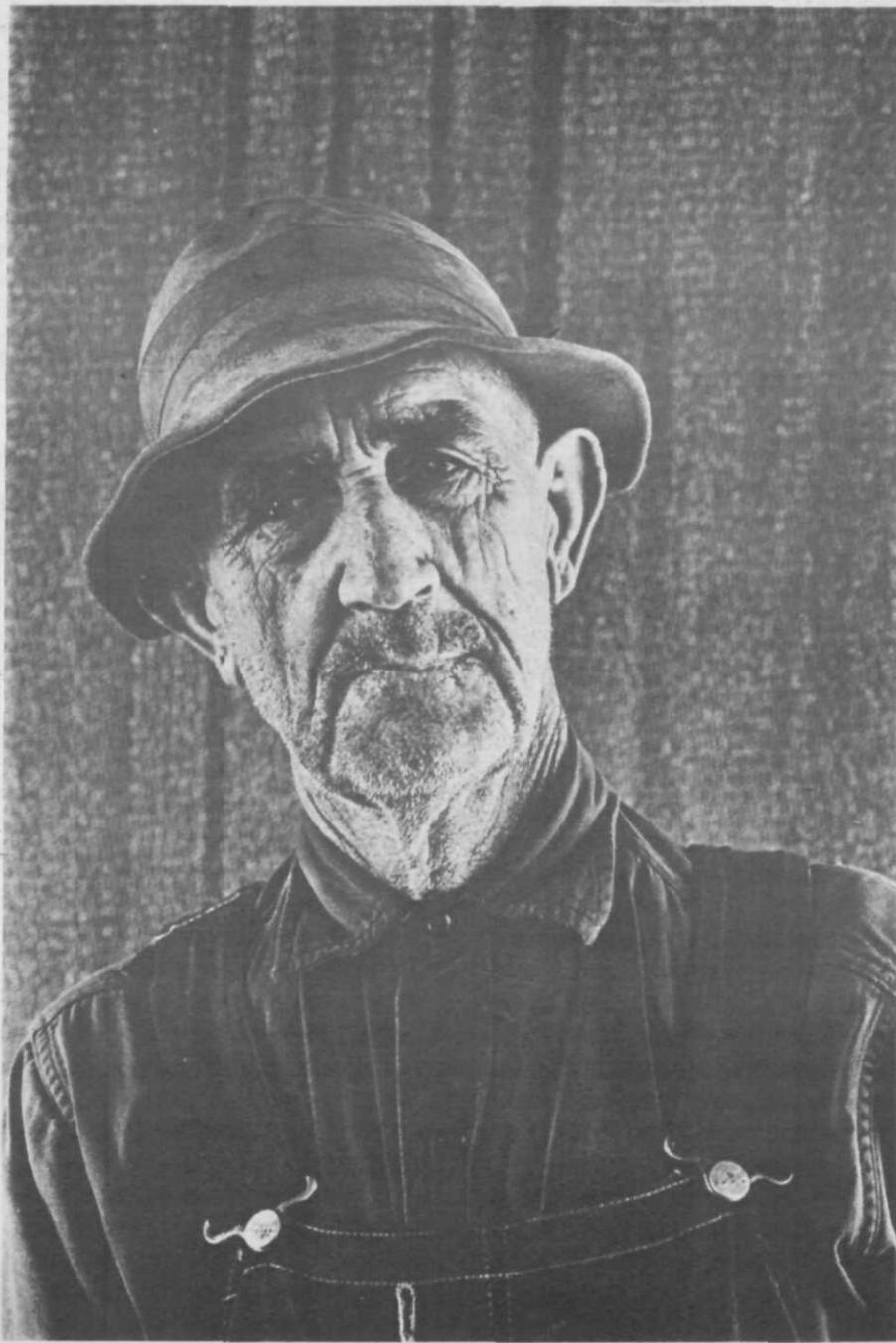
- DNS

AFTER withdrawal from Vietnam combat in 1971, the Green Berets have been involved in "domestic action" in the United States.

The Berets have been working with juvenile delinquents, Boy Scouts, mentally retarded children, and on Indian reservations.

These community-assistance activities provide excellent training for "stability operations" in foreign lands according to Defense Department spokesmen.

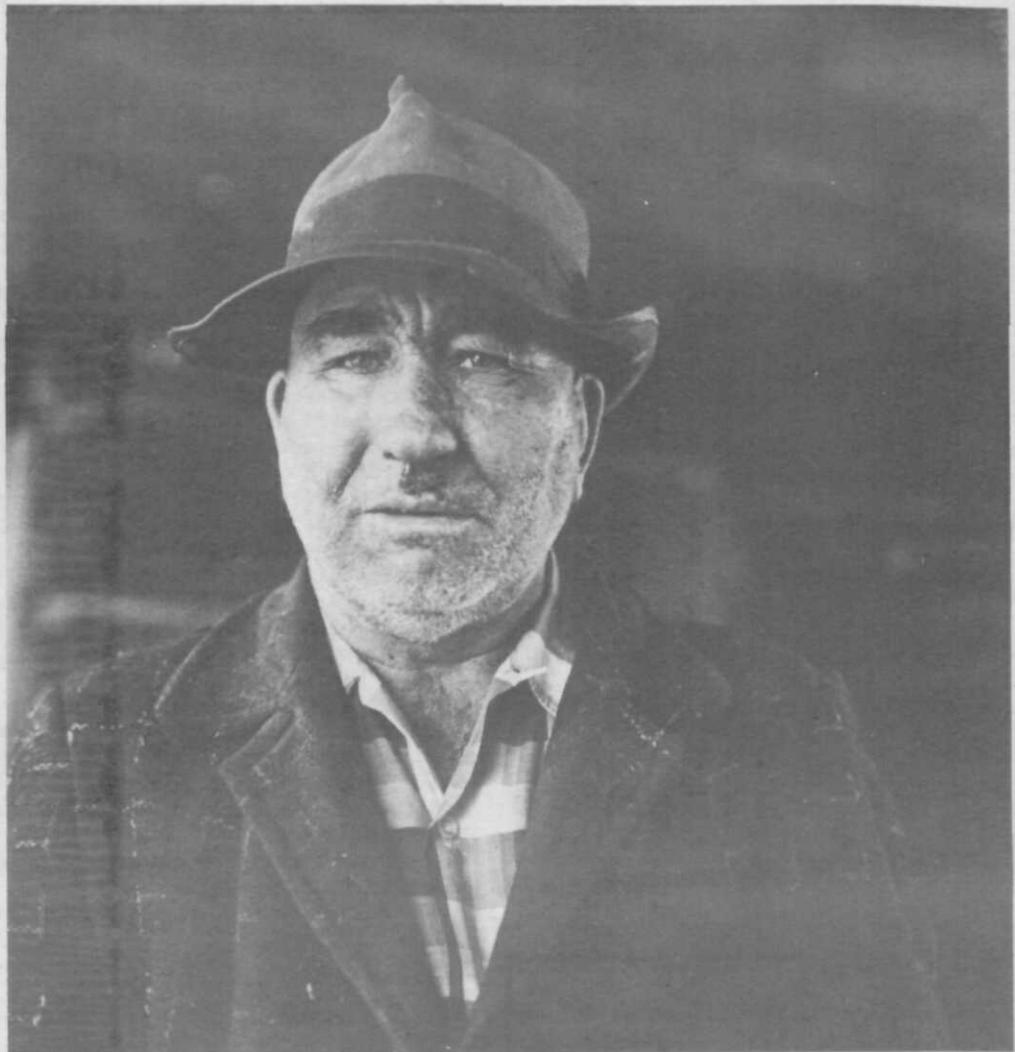
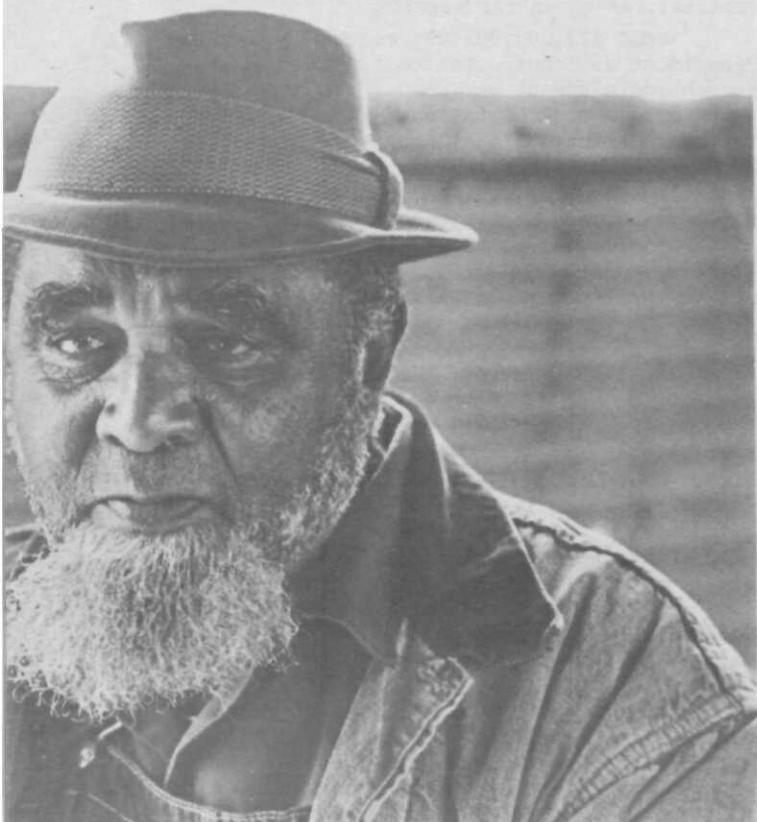
- CPS



JOINING the free-lance Washington photography scene is an interesting youngster named Betsy Frampton, whose work is beginning to attract attention. She has gained assignments from U.S.I.A. publishing the *Washingtonian*, and managed to get published in *Time* and *Newsweek*. A month ago she was working on depicting the style of rural people on Maryland's Eastern Shore was published in *Maryland Magazine* in fall. The portrait study that is being featured here was also conducted on the Eastern Shore. I think it reflects the true inner character for people which Betsy brings to her subjects.

The big problem she will have is that the established outlets for the kind of photography are rapidly disappearing. The folding of *Look*, *Life* and *Saturday Evening Post*, which had traditionally acted as showplaces for the picture story. But thus far, the disappearance of these magazines seemed to bother her because she is determined to learn how to do: finding new markets.

One of the major outlets today is the art gallery, with photography enjoying the same level of popularity of its entire history. Art galleries are having photography shows.



f-STOP

BETSY FRAMPTON



of this great interest in photography, but there are frustrations confronting the young photographer in getting his work shown. The galleries are there to make money, and they want shows of name people whose work will sell. But there is one exception to this rule in Washington, which is the gallery "Talking of Michelangelo" located at 655 C Street, SE, just off Seventh Street across from the Eastern Market on Capitol Hill. It has for more than a year been acting as a showcase for up-and-coming photographers, even though it is not a gallery exclusively for photography. It has a wall that is given to different photographers for about one week out of each month, and has one major group show a year. This is where I met Betsy Frampton over a year ago, and was quite impressed with her work. The success of that group show and the interest that was expressed in Betsy's work have caused the owners, Joan Lieberman and Rosetta Diamond, to ask her to participate in their annual group show which runs through February 18.

Betsy Frampton was born in New York City, and became interested in photography while working on her master's degree at Harvard University (1968-70). She now makes her home with her

(Please turn to page 12)

McDOWELL PAPERS

Inside the budget

CHARLES McDOWELL JR.

THE Federal budget has come out. It is bigger than the Washington suburban telephone directory and by all indications a lot of money is involved. I read the budget all afternoon and am prepared to pass along some of the highlights.

The recommended expenditure for the Joint Committee on Reduction of Federal Expenditures is up from \$72,600 to \$72,760.

Abolition of the Office of Science and Technology in the White House will save the government \$2,100,000 next year, but at the same time the government will lose \$2,276,000 operating the Alaska Railroad. The government would like to sell the Alaska Railroad if anyone is interested.

The Federal Bureau of Investigation is in line for an appropriation of \$366,506,000 next year but can't spend more than \$10,000 of it for taxicab hire.

The Commodity Exchange Authority superintended 2,043,342 future contracts for frozen pork bellies last year.

It will cost \$675,000 next year for the

vice president "to carry out the responsibilities assigned to him by the President." This is a reduction from \$773,000 in the current year.

Air mail and special delivery stamps for the secretary of the Senate are budgeted at \$610.

The Department of Agriculture expects to spend \$500,000 next year inspecting public zoos, \$1,250,000 inspecting private zoos, and \$250,000 inspecting circuses, carnivals and exhibitions. The cost of inspecting imported "personally owned pet birds" is going up from \$25,000 to \$30,000.

The government expects to spend \$1,000,000 fighting the fire ant. Happily the threat posed by the fire ant seems to be decreasing, and the same is true of threats from the gypsy moth, European chafer, soybean cyst nematode, sweet potato weevil and phony peach. Regrettably the budget does not explain just what the phony peach threat is.

The National Agriculture Library is down for a \$4,226,750 appropriation next year, but its telephone was busy Monday afternoon.

Indemnities amounting to \$2,914,000 have been paid by the government to bee keepers "as a result of utilization of economic poisons near or adjacent to the property on which the beehive of such beekeepers were located."

Congress in its wisdom has provided, and the budget acknowledges, that no funds for the Department of Agriculture shall be expended "in the purchase of twine manufactured from commodities or materials produced outside of the United States."

School children consumed 2.5 billion half-pints of fluid milk last year.

Automobiles purchased by the State Depart-

ment for the foreign service abroad may not cost more than \$4,900 each, except that four such automobiles may cost up to \$9,000 each.

The government spent \$20,000 operating riverboats in Alaska last year and expects no substantial change in the figure.

About \$27,000,000 is recommended for the Department of Transportation to carry on research, development and demonstrations of high-speed ground transportation, with the proviso that the department shall emphasize "projects of near-term application, such as ... IPT." The initials stand for Improved Passenger Trains.

The United States' share of the expenses of the International Pacific Halibut Commission is going up from \$271,000 to \$291,000, and that's not the half of it. Our share of the expenses of the International Pacific Salmon Commission is going up from \$482,000 to \$582,000.

The losses involved in melting gold at the Treasury amount to about \$1,000 a year.

In the next fiscal year the budget contemplates the manufacture of 9.8 billion United States coins. 6.3 billion of them pennies, which I find appalling if you will pardon a personal opinion.

Along with enough pennies to pave the dresser tops in every American home, the budget allows for the manufacture of 660 million nickels, 960 million dimes, 650 million quarters, 260 million half-dollars and 37 million silver dollars.

It only costs \$1.33 to make a thousand pennies, as compared to \$10 to make a thousand half dollars, which leads some people into the error of thinking a penny is a bargain.

(Richmond Times-Dispatch)

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Handbook on housing

SOURCE CATALOG: COMMUNITIES/HOUSING, THE SWALLOW PRESS, 255 PAGES, \$2.95

This handbook is the second in a series of politically relevant sourcebooks, which will later include Education, Healthrights/Medibiz, Ecology, and others. (The first, Communications, appeared three months ago.) Communities/Housing represents some new concepts in book publishing in its methods and its goals: to get scientific, comprehensive information in its political perspective to the people who need it most. It could almost be called a Whole Earth catalog for the subway rider.

Communities/Housing is simple to follow, even though its information is often complex. The writers start with a real-life problem, such as tenant rights; they analyze it in its context, discuss what various community groups can do about it and where they can get the resources to do it (such as films and publications). Finally, they cite what other groups have done and how well they've fared.

Obviously, this book will have more than one use to different people: it is both a manual for community organizing and a revealing social document. It actually tells how housing happens--where it comes from, how it gets built--and for whom, and who profits. The sourcebook gets into the real grit of housing--development, what zoning means, the politics of the Housing and Urban Development Department--in simple, concrete terms. Its catalog format allows it to cover everything from construction unions to native Alaskan housing.

Communications/Housing is a devastating attack on the superstructure on which the nation's housing is built--and the possibilities for change. During the years 1962-1967, 356.3 billion dollars were spent on national "defense"; housing received 8.1 billion dollars from the Federal government. The picture gets worse: in 1969, the Council of Economic Advisors estimated that only 1.3 percent of the total Federal budget was spent on housing and community development programs. These are stark figures, but *Communities/Housing* goes a long way toward making them real.

-- David Dunaway/AFS

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f-STOP CONT'D

husband on Capitol Hill, and is available for free-lance assignments. Her work thus far seems to have mainly taken the journalistic approach with the accent on documentary. It will be interesting to watch her work as it develops in the future, if she is able to survive in this rugged and at times very viciously competitive free-lance world. And in talking to her, one somehow feels that she will make it.

-- ROLAND FREEMAN

JAZZ

WHUR: Jazz mixed with r'n'b etc. throughout broadcast day.

FELIX GRANT: WMAL-AM weeknights 730-midnight. Big band sound and jazz, plus occasional interviews.

JAZZ ANTHOLOGY: WAMU-FM. Weekdays, 6 am.

BIX: WAMU-FM. Sundays, 7 pm.

JAZZ REVISITED: WAMU-FM, Wednesday, 7 pm.

LEFT BANK JAZZ SOCIETY: WAMU-FM, Friday, 9 pm.

JAZZ REVIEW: WAMU-FM, 8 pm, Sunday, with Martin Williams

JAZZ NOW: WAMU, Sunday, 9 pm, with Eric Kulberg.

ALL NIGHT

NIGHTWATCH: Classical music with Ed Merritt on WAMU-FM

ROCK: All night on WHFS-FM and WGTB-FM

BILL MAYHEW: Pleasant pop sounds on WMAL-AM

FOLK MUSIC

BLUEGRASS UNLIMITED: WAMU-FM, 630 pm, Sundays. Also 830 pm, Thursdays.

FOLK MUSIC AND BERNSTEIN: WAMU-FM, 130 pm, Thursday.

COUNTRY ROAD: WAMU-FM, 8 am, Saturdays

JOHN DILDINE AND FOLK MUSIC: WAMU-FM, Saturdays, 3 pm.

PM: WETA-FM, 1230-330 pm weekdays. Folk music interspersed with news etc.

DICK CERRI SHOW: WETA-FM, 6 pm, Saturdays, Sundays.

CALIPSO KID: WHFS-FM, 11 pm Sundays.

JERRY GRAY: WAMU-FM, 11 pm, Saturdays

ROCK

ALL DAY PROGRAMMING: WHFS, WGTB, WMAL-FM, WRC-FM.

OPERA

WORLD OF OPERA: WGTS, 9 pm, weekdays

METROPOLITAN OPERA: WGMS: 2 pm, Saturdays

OPERA: WETA-FM, 1 pm, Sundays.

THE OPERA HOUSE: WAMU-FM, 8 pm, Sundays
2/25 Handel: L'Allegro ed il Penseroso

BRAVO, BRAVA!: WAMU-FM, 1030 am, Wednesday.
2/14: Mad scenes in opera
2/21: Mozart
2/28: The prima donna

BLACK

ALL DAY PROGRAMMING: WOL, WOOK, WUST. WHUR-FM features jazz, soul and black news.

DAILY DRUM: WHUR-FM, weekdays. 530 pm. Black news.

EBONY HARVEST: WAMU-FM, Sundays, 1 pm. Also Mondays, 9 pm.
2/19: M.B. Tolson and Robert Hayden
2/26: Gwendolyn Brooks

MABARI-MBAYO: WAMU-FM, 5 pm, Wednesday and 2 pm, Saturday. African music and news.

CLASSICAL

ALL DAY PROGRAMMING: WGMS-AM-FM. WETA-FM programs classical music from 6 am to noon and from 1115 pm to 1 am seven days a week and from 630-830 pm on weekdays. WAMU-FM programs classical music scattered throughout the program day and all night.

MUSIC OF NICOLAE BRETN: WAMU-FM, 8 pm, Feb. 18. First performance of this Romanian composer's work outside Eastern Europe.

BOSTON POPS: WETA-FM, Mondays, 830 pm.

PHILLIPS COLLECTION CONCERTS: WETA-FM, Tuesdays, 830 pm.

PHILADELPHIA ORCHESTRA: WETA-FM, Wednesdays, 830 pm.

VIENNA FESTIVAL CONCERTS: WETA-FM, Thursdays, 830 pm.

ON THE AIR**ON THE TUBE****NATIONAL NEWS**

NBC NEWS: 630 pm seven days a week (4)
CBS NEWS: 7 pm weekdays and 630 pm on Saturdays. (9)
CBS MORNING NEWS: 7 am weekdays (9)

LOCAL NEWS

NEWS FOUR WASHINGTON: 6 & 7 pm weekdays and 11 pm every day (4)
WTOP NEWS: 530-7 pm weekdays and 530-630 on Saturdays (9)
WTTG NEWS: 10-11 pm Monday-Friday and 10-1030 Saturday. (5)

CHILDREN'S PROGRAMS

WETA-TV: 800 am-noon with some breaks weekdays and Saturdays. Also 4-7 pm weekdays (26)

WATCH YOUR CHILD/ME TOO SHOW: 730 am Saturdays and Sundays (4)

TALKING WITH A GIANT: 1230 pm, Saturday (4)

WILD KINGDOM: 7 pm, Sundays (4)

WONDERFUL WORLD OF DISNEY: 730 pm Sunday (4)

ZOOM: 7 pm Sundays (26)

OTHER PROGRAMS

TODAY: 7-9 am weekdays (4)

NOT FOR WOMEN ONLY: 9 am weekdays. (4)

2/19-2/23: Mastectomy

WORLD OF SURVIVAL: 730 pm Wednesday (4)

2/21 Exploration of Blue Nile

THE PLACE: 730 pm, Thursdays (4)

2/22: The value of playground baseball

360: 1 pm, Saturdays (4)

JOE PAIGE SHOW: Local interviews hosted a dean at FCC. (4) 330 pm Saturday.

WELCOME AMIGOS: For Spanish-speaking DC (4)

4 pm, Saturday.

CONSUMER GUIDELINES: 430 pm, Saturdays (4)

DAVID EATON SHOW: 5 pm, Saturday (4)

2/17 John Chettle, South African Foundation

2/24: Ron Clark, RAP Inc.

COMMUNITY TIELINE: 530 pm, Saturday (4)

DC TAX FACTS: 1 pm, Sunday, 2/25 only (4)

SILENT WALLS: A discussion of deafness.

Sunday 2/18 only, 7 am (4)

SPEAKING FREELY: Edwin Newman host. 8 am Sunday (4)

2/18: Olaf Palme, Swedish P.M.

OVERVIEW: 930 am, Sunday. Bishop John Walker host (4)

ISSUES: 10 am, Sundays (4)

2/18: Recycling. Guests include Bill Painter of the Ecology Center.

TOPIC: 11 am Sundays (4)

DIMENSION WASHINGTON: 1130 am, Sundays.

Local interview show (4)

MEET THE PRESS: 1230 pm, Sundays (4)

VIEWPOINTS: 530 pm Sundays (4)

PERSPECTIVE: 1030 pm Sundays (4)

PANORAMA: noon, weekdays (5)

BLACK NEWS: 1030 pm, Saturday (5)

DAVID SUSSKIND: 11 pm, Saturday (5)

CLIFF ALEXANDER: 730 am, Monday (7)

BLACK ON WHITE: 1000 pm Saturday (7)

HARAMBEE: 9 am weekdays 8 am Sunday (9)

AGRONSKY & COMPANY: 7 pm Saturdays (9)

CAMERA THREE: 1100 am, Sundays (9)

FACE THE NATION: 1130 am, Sundays (9)

SIXTY MINUTES: 530 pm, Sundays (9)

EFFICIENT READING: 7 pm Monday and 6 pm Saturday. Speed reading. (26)

ALL METRO SPORTS WITH SAM JONES: 730 pm Monday (26)

SPECIAL OF THE WEEK: 8 pm Monday, repeat 2 pm Saturday (26)

2/17: William Buckley debates Germaine Greer on Women's lib.

2/19, 2/24: Film bio of T.S. Eliot

2/26, 3/3: Stravinsky Remembered

MARTIN AGRONSKY'S EVENING EDITION: 10 pm weekdays (26)

ADVOCATES: 11 pm Mondays and 8 pm Thursday (26)

2/15, 2/19: Should the President be required to spend the money Congress appropriates?

2/22, 2/26: Should we grant amnesty?

MASTERPIECE THEATER: 9 pm Sundays and 730 pm Tuesdays, (26) "Point Counter Point" by Aldous Huxley.

BILL MOYERS JOURNAL: 830 pm Tuesdays (26)

WOMAN: CHOICES AND CHALLENGES: 1230 pm Friday and 9 pm Tuesday (26)

BLACK JOURNAL: 11 pm Friday and 930 pm Tuesday (26)

EBONY REFLECTIONS: 1030 pm Tuesday (26)

2/20: Black Post writers discuss opportunities for blacks in journalism.

THE FRENCH CHEF: 730 pm Wednesday (26)

AMERICA '73: 8 pm Wednesday and 4 pm Saturday (26)

FIRING LINE: 10 pm Sunday and 11 pm Wednesday (26)

AMERICAN FAMILY: 9 pm Thursday and 5 pm Saturday (26)

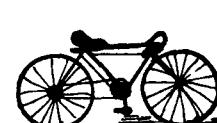
2/15, 2/17: Pat returns from Taos.

Brush fire almost wipes out the Loud house. Tension grows be-

DRAMA & VARIETY

GOLDEN WINDMILL RADIO DRAMA CONTEST: WAMU-FM, 630 am Sundays.

INSIDE JEAN SHEPHERD: WETA-FM, 1030 pm weekdays.



tween Pat and Bill
 2/22, 2/24: Antagonism between Pat and Bill is now out in open. Grant is criticized by his parents for not working hard enough and shortly afterwards has an auto accident.
 3/1, 3/3. While Bill is away on a business trip Pat decides to file for a divorce.
 BRIDGE WITH JEAN COX: 7 pm, Thursdays (26)
 THIRTY MINUTES WITH . . . : 630 pm Saturday and 1030 pm Thursday (26)
 BOOK BEAT: 700 pm Friday (26)
 2/16: Herblock talks about his new book.
 WALL STREET WEEK: 730 pm Friday (26)
 WASHINGTON WEEK IN REVIEW: 8 pm Friday (26)
 WORLD PRESS: 830 pm, Friday (26)
 SOUL!: 900 pm Friday (26)
 FILM ODYSSEY: 8 pm, Saturday (26)
 2/17: Ivan the Terrible (1944)
 2/24: Rules of the Game (1939)
 2/3: Orpheus (1949)
 EVENING AT POPS:
 2/18 Roberta Flack
 2/25: Leroy Anderson
 THE VIOLENT EARTH: 9 pm, Thursday 2/15 only. A documentary on the state of the planet as reported by the Smithsonian Center for Short-lived Phenomena. (9)

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MISC.

24-YEAR-OLD PRISONER seeks correspondence with anyone who would be so kind as to write. I get no visitors or mail. How about sharing a small part of your freedom with me. Please write Frank O'Neill, Box 777, Monroe, Wash. 98272.

TORAH STUDY GROUP meets Saturdays at 930 am at Tifereth Israel Congregation, 7701 16th NW.

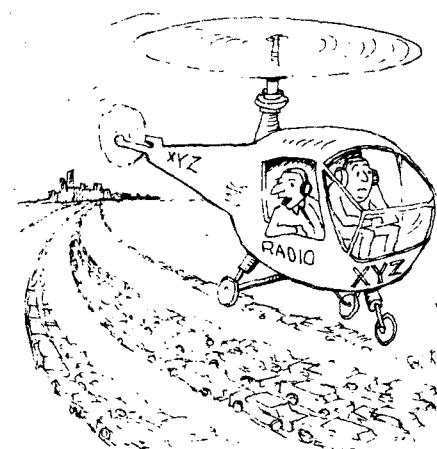
PRESCHOOL IN NW is seeking 2 1/2 to 4 1/2 year old children. 9-1 sessions. Sue Botts, 337-0154.

I AM 22 YRS. OLD, a Cancer, July 16, and would like to correspond with ladies of all ages and color, with their heads together. Just need someone to rap with and exchange different thoughts and ideas about life or anything interesting (dig?). Afro-American with average height of 5'11". Percy Thomas, 126-860, Box 777, Monroe, Wash. 98272.

INNOVATIVE JEWISH service, Sat. Feb. 24, 930 am at Tifereth Israel Congregation, 7701 16th NW. Original service w/both traditional and innovative elements, featuring Torah discussion and original contributions by members.

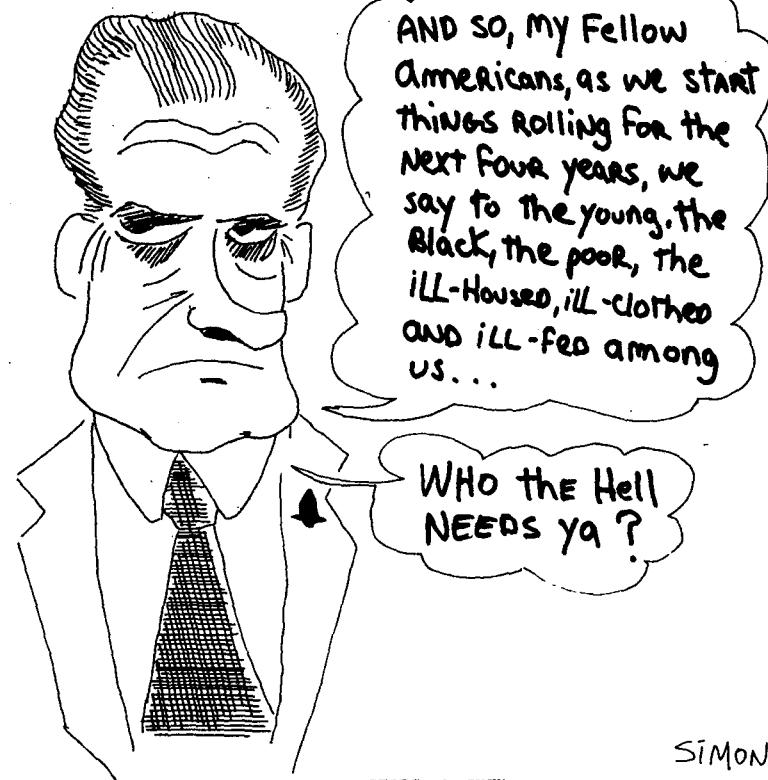
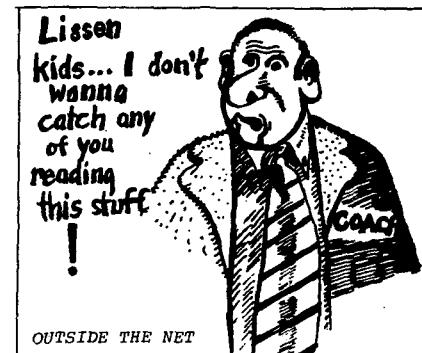
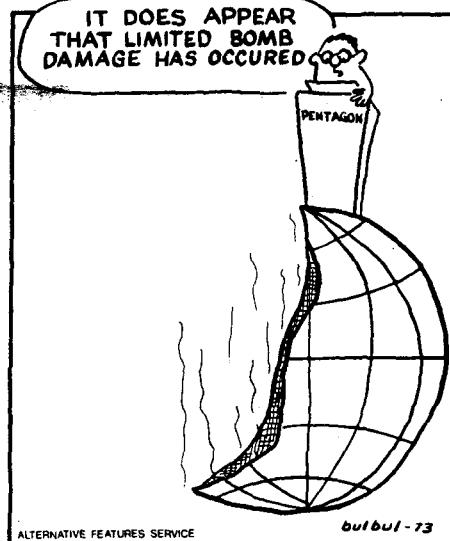
VERY LONELY in prison, age 22, and would like female correspondence. If you have an open mind and got it together write Bob Power #225340, PO Box 777, Monroe, Wash. 98272.

GAZETTE COMIX



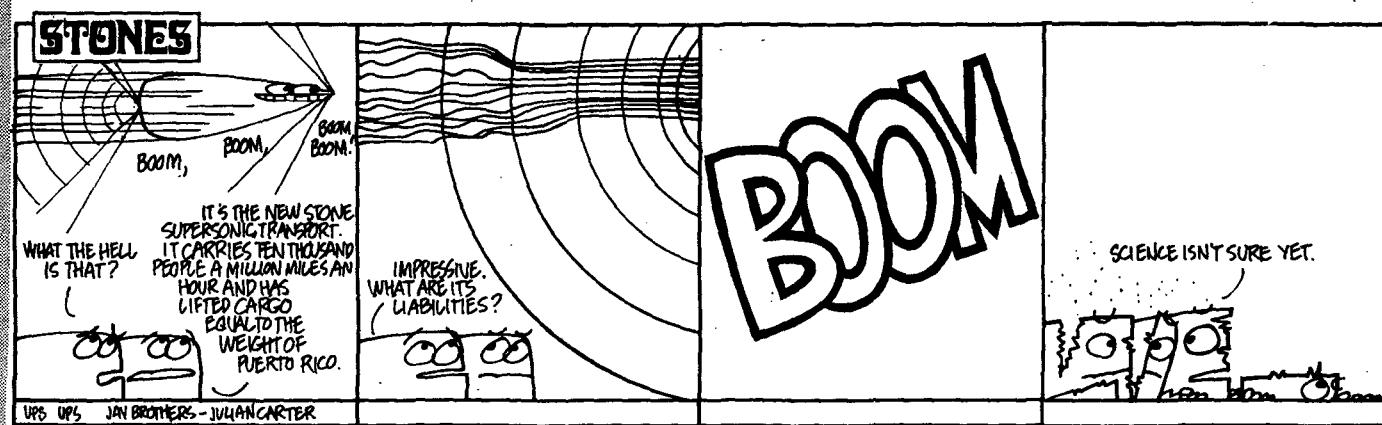
REC. DEPT. NEWSLETTER

THAT'S FUNNY THERE WERE ONLY THREE LANES YESTERDAY.



GEORGE WASHINGTON HATCHET

SIMON



ARTS



Clockwise from top left:
Paul Reea, John Winslow,
"Days of Wine & Roses,"
Clare Ferriter, prison
art "From Within," sculp-
ture by Leonardo Nierman.
For details, see art list-
ings.

DRAMA

AL CARMINES

EGBERT SOUSE

Al Carmines

AL Carmines, a minister, has been seen wearing bright orange socks and writing music for plays called "Gorilla Queen." A minister, yes, but — it figures — a minister in Greenwich Village. In 1961 he extended his duties at the Judson Memorial Church on Washington Square to become director of the Judson Poets Theater, part of a community arts center. The following year he began writing scores for the shows produced there and has been knocking them out prolifically ever since.

Those shows have included "In Circles," with lyrics by Gertrude Stein, one of the Carmines' favorite collaborators, and "Joan," in which Joan of Arc was an East Village hippie visited by the Virgin Mary. "Promenade," like some of Carmines' other plays, was later performed off-Broadway. It's a brilliantly silly show that someone in Washington ought to produce.

In the meantime, Arena Stage has mounted the first full-scale professional production of Carmines' 1972 basketball musical, "A Look at the Fifties," which runs through March 4. Carmines, who loves performing his own material, recently put on a one-man-plus show for Arena Stage Associates (more-than-average donors) that had many of them rising to applaud when the sampler of his shows was over. Just the reverend Al, his piano, and some cast members from "Fifties" who'd been in other shows.

Do members of his congregation ever protest the occasionally earthy language and themes of plays presented at Judson? No, Carmines told the crowd. He once feared that a pair of visiting California Baptists would be shocked at a scatological western farce but they told him after watching it, "Best damn play we've seen in years."

In this interview, Carmines talks about himself, the church, the theater, New York, W.C. Fields, and the fifties. He speaks with a preacher's chummy glibness but doesn't look you in the eye as he talks.

He hates to fly, he says, because he doesn't like being in someone else's control.

HOW DID THE JUDSON POETS THEATER GET STARTED

Judson is a church that from the beginning believed in serving the needs of the community around it — not only their spiritual needs — and one of those needs in the 40s and 50s became the fact that so many artists were around there and had no place to perform their arts. And so the first ministry was an art gallery (which they turned a pingpong room into) for painters who were doing work that no commercial galleries would touch. This was the era when they were doing happenings, and Allan Kaprow and Robert Rauschenberg and Claes Oldenburg all had their beginning shows at Judson...

A community of artists began to develop around the church. They began to pressure for a theater group that could use the choirloft to put on plays. The congregation met and decided, 'This is something we should do.' Then they were looking around for someone to begin it and I had been very involved with theater at (Union Theological) seminary, and I was an ordained minister, so I got the job.

We began in 1961, LaMama began in '62 and gradually lots of off-off Broadway theaters sprang up. But when we started we were the only one.

The church itself is affiliated with the Baptists and the United Church of Christ. I'm a Methodist and my predecessor was Episcopalian so it's a very ecumenical congregation. About 30 per cent of our people are Jewish — we have every background, from atheist to agnostic to Catholic to Orthodox Jewish, Reformed Jewish, Presbyterian, and Episcopalian. The average age is about 27. About 80 per cent live in the Village. It's an energetic, vigorous congregation.

We don't look on theater as propaganda. We have no illusions or desires about using theater to get people into church. We do look on theater as a ministry of the church, the way we look on the runaway house we have and the



"drug program and all of that, because we're serving the people. The purpose of the theater program is to serve playwrights and actors, not to propagate any one point of view..."

There's been no attempt by me to use my work as a converting vehicle, either. I have written religious pieces. 'Joan' was a very odd religious piece but it had kind of a religious sensibility. I've written a Christmas piece that we've done a few times but they're the only two specifically 'religious' topics I've done, and in none of my work does religion per se figure.

HOW DO YOU WORK, AND WHEN? HOW DO YOU WRITE SO MUCH?

I compose at night mostly, because the phone doesn't ring and my apartment is far enough away from other places so that I can play (the piano) as loud as I want without disturbing any one. [The reverend is a bachelor]...

I write anywhere from two to four shows a year. I do work very fast, until I hit a snag. It's funny. You can write five or six songs in maybe two days and then you hit one chord that you can't get beyond and you spend three weeks trying to figure out what to do with that one.

YOU HAD ONE SHOT AT BROADWAY. THE SCORE FOR A MUSICAL CALLED "W.C." BASED ON THE LIFE AND RANTINGS OF W.C. FIELDS. BUT THE SHOW CLOSED OUT OF TOWN. TOUGH LUCK, HUH?

Well, it was a very mixed experience. There were things about it that taught me a great deal. I think some of my finest songs were in the score of 'W.C.' The problem was really that there was not a unanimity of commitment to simply doing a theater work. Unless you're very careful when you're preparing a show for Broadway, you get into what I call a condescension syndrome, which is to say, 'The ladies from Scarsdale will never understand this.' And that is, finally, a very contemptuous attitude toward the ladies in Scarsdale and everybody else, and I think too many Broadway shows are really based on that kind of contempt for people....

I would never do a show like that again unless I felt that the total show was committed to producing the best product possible...

DID YOU GET TO FEEL YOU KNEW FIELDS AS YOU WORKED ON THE SHOW? HOW DID YOU LIKE HIM?

I began with the kind of admiration everyone has...that he was a fantastic actor and comedian and human being. But then I talked to people who knew him and did a lot of research and I came to really love him and hate him both. He was a difficult man and all his eccentricities were not loveable ones. There was a streak in Fields that was simply — impossible. ...But it's that kind of person who is thrilling because he can't be reduced to a formula in any way...At his worst he was selfish, fearful, neurotic, terrifying, arrogant, stingy, and probably the kind of person that could send you into a nervous breakdown. At his best he was an immaculate artist who never compromised, ever, in terms of what he thought was right.

COULD YOU HAVE WORKED WITH HIM, CONSIDERING HE HATED MINISTERS AND WAS A RAGING ATHEIST?

Raging atheists are not difficult for me. My father was one. I'm used to raging atheists and there's a raging atheist in me. I think I would have been bothered by a kind of lack of a generous nature at times in him and by a kind of whining quality that he had at times...But I couldn't have been bothered by his drinking and I wouldn't have been bothered by his religious beliefs.

WHERE WERE YOU IN THE '50s?

I was in high school and college and the last two years of the 40s I was in seminary, so I was part of what was called the Silent Generation. I hated it then and I partly hate it now. I remember most a sense of incredible repression and a kind of courtesy that was rigid and was false and was hypocritical. I remember even at the time feeling terribly resentful of it and nevertheless participating in it like everyone else did then...

I think the war and the prosperity that followed created a kind of syndrome that had to do with wanting to be safe more than anything in the world. For a lot of people, the prosperity was the first they'd ever known and they wanted to hold onto that and to somehow be good at the same time they were rich and to have the

best of both worlds. And I think that's what the 50s was all about. You had tremendous booms in religion and churches at the same time you had an enormous boom in money. People wanted God and the good life both together very badly and it created a kind of monster....

I was into music, classical music, and my great passion in the early '50s was religion. I was a fundamentalist teenage evangelist who preached around my home state (Virginia) and brought people to the altar - Christianity in its most virulent form. By the end of the '50s I became an agnostic and then I think intellect and philosophy became my passion and really a kind of logical positivism and a preoccupation with a very arid kind of philosophy and then the '50s were upon us and all that changed.....

I was never a fiery preacher. Never a hell-fire preacher. More a love preacher, I suppose. I was judgmental and I was insufferable, but I was insufferable more because of my sweetness than because of a fiery style...

I was terribly frightened, which is one reason I was a fundamentalist - frightened of letting anything on. To argue with a fundamentalist or a Communist are the two hardest things to do because they have a world view that is airtight and sealed. Life is the only thing that can get in there and open that up. Life finally opened me up and destroyed my faith really, and then enabled me to build a new one. But that's where I was...

I think the '60s was a very healthful decade in one sense. I think we can be very proud of the misfits of the '50s who became the culture heroes of the '60s. We should feel a certain amount of guilt for the '50s. Particularly guilt of a kind of an indifference and a kind of pious selfishness that was just incredible. I think we need to face that in order to live in the '70s because I think the '70s are going to tempt us toward that same kind of individualistic indifference about the world....I don't think anything as extreme as McCarthyism is on the horizon soon, but I think we have to be very careful about people legislating morality. We're in a time now where there are people who are gonna try to do that...

DO YOU HAPPEN TO BE ABLE TO STAND NEW YORK?

New York elates me. I love New York. I loved it from the moment I set foot on the streets. I like the vitality of all kinds of people and I find it invigorating to me. New York doesn't depress me. I get much more depressed walking down a suburban street at 9:30 at night with no one else on the street and houses tightly closed and immaculate lawns and a kind of lonely bleakness in the air. That is depressing to me. Walking on any street in New York - almost - might be frightening, but it's not depressing...

WHY NOT BECOME A FULLTIME COMPOSER AND LEAVE THE MINISTRY?

I suppose because being in the ministry fulfills me in a certain way that - up to this point - nothing else does. Certainly composing fulfills me enormously but there's a contact with human problems and joys in the ministry that still feeds me a lot. I don't know if that'll always be true.

Out Cry

"OUT CRY," by Tennessee Williams, is no fun. There are no flamboyant floozies swooping through it in feather boas nor feline nymphos clawing their ways up its walls nor any truly spectacular psychological exhibitionisms. It is a Tennessee Williams play only for those profoundly and dauntlessly curious about what Tennessee Williams is doing these days. He is worth being profoundly and dauntlessly curious about, but "Out Cry" would probably make a better telephone call than it does a play.

A call for help, of course. Placed from a stonecold sanitarium, somewhere in the deep, which is to say the heavy, South. Again we are taken to that Gothic wilderness but this time only symbolically. As the play opens and as it closes we find ourselves trapped in a theater where a brother and sister who may or not really be actors posture their compulsive paths through a two-character play called "The Two-Character Play" that appears to be about them.

"Play" that appears to be about them. We are watching then, two actors — and good ones, Michael York and Cara Duff-MacCormick — play two people playing two actors playing two people. We know we are in for an illusory evening. The play itself may be the most illusory thing: does it even exist?

It is not an easy play at all - not easy for Williams, us, or the two performers. A man

NOTHING GOES ON IN DC

DRAMA

NOBODY HEARS A BROKEN DRUM	Hartke at C.U.	Opens Feb. 16	
GREASE	National	March 5	628-3393
IRENE	National	Thru Feb. 24	628-3393
THE ENCLAVE	Washington Theatre Club	Feb. 18-Mar 18	466-8860
SENIOR PROM	1632 O Street Theatre		234-4949
***BLACK IS A BEAUTIFUL WOMAN	Back Alley	Thru Feb. 25	723-2040
	<i>One woman show starring Margo Barnett</i>		
***GODSPELL	Ford's	Thru April 8	638-2380
***A LOOK AT THE FIFTIES	Arena	Thru March 4	
	<i>See the interview this issue with playwright Al Carmines</i>		
***OUTCRY	JFK		
	<i>Reviewed this issue by Egbert Souse</i>		
THE WINTER'S TALE	Folger	Thru March 11	546-1222
THREE ONE-ACTERS BY J. GUARE	American University	2/22-3/3 Thu-Sat	686-2317

FILMS

***SLEUTH	Apex		
***UNDER MILKWOOD	Outer Circle 2	Starts Feb. 14	
STEELYARD BLUES	Cinema	Starts Feb. 14	EM3-1875
***FELLINI'S ROMA	Key		333-5100
***JEREMIAH JOHNSON	Baronet		
***SOUNDER	Fine Arts		223-4438
CONFESIONS OF FELIX KRULL/ CAPTAIN FROM KOEPENICK	Circle	Feb. 15	337-4470
THE FOX/SONS & LOVERS	Circle	Feb. 16-17	337-4470
THOUSAND CLOWNS/BEDAZZLED	Circle	Feb. 18-19	337-4470
THE TRIAL/THE CASTLE	Circle	Feb. 20-21	337-4470
***SUNDAY BLOODY SUNDAY/WOMEN IN LOVE	Circle	Feb. 22-24	337-4470
BOYS IN BAND/I NEVER SANG FOR FATHER	Circle	Feb. 25-26	337-4470
***POINT OF ORDER/JFK-YEARS OF LIGHT- NING, DAYS OF DRUMS	Circle	Feb. 27-28	337-4470
SKY ABOVE, MUD BELOW/LORD OF FLIES	Circle	Mar 1	337-4470
WAIT UNTIL DARK/HEART IS LONELY HUNTER	Circle	Mar 2-3	337-4470
PUTNEY SWOPE/MEDIUM COOL	Circle	Mar 4-5	337-4470
***CYRANO DE BERGERAC/OF MICE & MEN	Circle	Mar 6-7	337-4470
IF/JOE HILL	Circle	Mar 8	337-4470
PERFORMANCE/THE DEVILS	Circle	Mar 9-10	337-4470
THE DAMNED/DEATH IN VENICE	Circle	Mar 11-12	337-4470
TO DIE IN MADRID/ANIMAL FARM/ THE WAR GAME	Circle	Mar 13-14	337-4470
GREAT EXPECTATIONS/LAUGHTER IN PAR- ADISE	Inner Circle	Feb. 14-15	337-4470
39 STEPS/THE LADY VANISHES	Inner Circle	Feb. 16-17	337-4470
***LADYKILLERS/LAVENDER HILL MOB	Inner Circle	Feb. 18-20	337-4470
BROWNING VERSION/ROCKING HORSE WINNER	Inner Circle	Feb. 21-22	337-4470
PYGMALION/THE IMPORTANCE OF BEING EARNEST	Inner Circle	Feb. 23-25	337-4470
EVERGREEN/SAILING ALONG	Inner Circle	Feb. 26-27	337-4470
RED SHOES/QUEEN OF SPADES	Inner Circle	Feb. 28-Mar 1	
***KING OF HEARTS/PRODUCERS	Inner Circle	Mar 2-8	337-4470
***CRIES AND WHISPERS	Cerebrus 2 and 3		337-1311
SORROW AND THE PITY	Outer Circle 1		244-3116
***DISCREET CHARM OF BOURGEOISIE	Cerebrus 1		337-1311
MAN OF LA MANCHA	Studio 2 & 3		686-1700
	Uptown		966-5400

FILMS OF IAN HUGO & TALK BY HUGO(F) Coolidge Auditorium Feb. 14 8 pm

THREE FILMS ON BREAD (FREE)	Renwick Gallery	Feb. 22	
Showings at 1115, 1215, 115, and 215			
THE NAVAHO (FREE)	Natural History Mus.	Feb. 14, 1230 pm	
BBC film on Navajo's fight for survival			
FILMS ON SPACE FLIGHTS (FREE)	Museum of H & T	Feb. 20, 200 pm	
CALCUTTA (PART I) (FREE)	Natural History Mus.	Feb. 21, 1230 pm	
CALCUTTA (PART II) (FREE)	Natural History Mus.	Feb. 22, 1230 pm	
ESKIMO FIGHT FOR LIFE (FREE)	Natural History Mus.	Feb. 28, 1230 pm	
QUICK BILLY	Natural History Mus.	March 1, 1230 pm	
++HIGHLIGHTS OF ANN ARBOR FILM FEST.	Natural History Mus.	Feb. 18, 530 pm	381-5157
FILMS BY ARTISTS	Natural History Mus.	Feb. 25, 530 pm	381-5157
++HIGHLIGHTS OF ANN ARBOR FEST CONT.	Natural History Mus.	March 4, 530 pm	381-5157
++SOUNDER	Riograph	March 11, 530 pm	381-5157
		Opens Feb. 14	338-0707

PHOTOGRAPHY

ALFRED CHENEY JOHNSTON Library of Congress Indefinite
MAJOR RECENT ACQUISITIONS Library of Congress Indefinite.
+++GROUP SHOW Talking of Michelangelo Thru Feb. 18 546-6001
See centerspread on Betsy Frampton this issue

NOTE: (M) following drama and dance listings indicates matinee
+++ indicates events particularly recommended

ART

METALLICS BY CLARE FERRITER	IMF	Thru Feb. 22	477-4864
PAUL REED PAINTINGS	Pyramid	Thru March 3	
GROUP SHOW	Venable Neslage	Thru March 3	
GABOR PETERDI PAINTINGS	Jane Haslem		
+++ JOHN WINSLOW PAINTINGS	Jacobs Ladder	Thru March 11	657-9838
LEONARDO NIERMAN TAPESTRY/SCULPTURE	OAS	Thru Feb. 20	
DC ART ASSOCIATION	Anacostia Museum	Thru Feb. 14	
FRANCES FERRY PAINTINGS	Emerson	Thru Feb. 28	
ELEANOR WHITE CERAMICS	Emerson	Thru Feb. 28	
WASHINGTON'S BIRTHDAY GROUP SHOW	Clark's, 1636 Conn.	Feb. 19 only	462-2478
MARIO TORAL & JIM DINE	Fendrick	Feb. 17-March 10	338-4544
BERTHOLD & SLAITHONG SCHMUTZHART	Franz Bader	Thru March 3	
PAMELA JOSEPH	Studio	Thru March 3	
RICHARD KLINE PAINTINGS	Henri 2	Thru Mar 1	
VERA REED PAINTINGS	Mickelson	Thru Feb. 28	
+++ MICHAEL CLARK	Lunn	Thru Feb. 28	
+++ RON ANDERSON/ENID SANFORD/	Corcoran	Thru Feb. 18	
FRANKLIN WHITE	NCFA	Through March 25	
+++ FROM WITHIN	NCFA	Thru March 18	
		Thru Sept. 6	
<i>Art by prison inmates</i>			
JOHANN HERMANN CARMIENCKE	NCFA		
GEORGE CATLIN	NCFA		

EXHIBITIONS

13TH-17TH CENTURY SPANISH TEXTILES	Textile Museum	Thru April 21	667-0442
TURKISH VILLAGE & NOMADIC RUGS	Textile Museum	Thru March 10	667-0442
+++ OBJECTS FOR PREPARING FOOD	Renwick Gallery	Thru April 29	
	<i>See details in What's Happening Section</i>		
WILLIAM HENRY HARRISON	Library of Congress	Thru April 30	
TREASURES FROM ROSENWALD COLLECT'N	Library of Congress	Thru Feb. 28	
NICHOLAS COPERNICUS	Library of Congress		

LECTURES

ART: IMAGES OF AMERICA/LOIS FINK	NCFA Lecture Hall	Feb. 21, 28	
THE PIANO AND ITS ANCESTORS HANS CHRISTIAN ANDERSON/E. HAUGAARD	Natural Hist. Mus. Coolidge Auditorium	March 14, 21, 4 pm Feb. 24, 1030 am March 5, 730 pm	

DANCE

DAY'S OF WINE AND ROSES	Crampton Auditorium	March 2	TU2-4039
+++ PAUL TAYLOR DANCE COMPANY	JFK	Feb. 20	254-3776

MUSIC

+++ MIRIAM MAKEBA	DC Black Repertory Co.	Feb. 16-17	291-2877
LECTURE-WORKSHOP ON SOUTH AFRICAN SOUND WITH MIRIAM MAKEBA(FREE)	DC Black Repertory Co.	Feb. 16 1-3 pm	291-2877
ST. JOHN'S CHOIR (F)	St. Johns Lafayette Sq.	Feb. 20 830 pm	347-8766
ORGAN RECITAL: CLYDE MORRIS	St. Johns Lafayette Sq.	Feb. 21 1210 pm	347-8766
MAZOWSZE DANCERS, SINGERS & ORCH.	JFK	Feb. 14-15	254-3776
+++ LES BALLET'S AFRICAISNS	JFK	Feb. 16-18(M)	254-3776
GUARNERI STRING QUARTET/R. SERKIN	JFK	Feb. 25 (M)	254-3776
+++ ANDRES SEGOVIA	JFK	Feb. 25	254-3776
+++ GRATEFUL DEAD	Baltimore Civic	March 26	
ALICE COOPER	Baltimore Civic	March 28	
PETER NERO	JFK	Feb. 23	254-3776
CONCORDIA CHOIR	JFK	Feb. 16	544-1241
+++ COUNT BASIE	Fairfax High School	Feb. 18	Cambell's
JIM CROCE	Cellar Door		337-3389
AMERICA	Constitution Hall	Feb. 25	338-5992
+++ AL COHN	BLUES ALLEY	Feb. 19-24	337-4141
MUSIC AT REFORMATION	Church of Reformation	1st Sundays 3 pm	543-4200
+++ JAZZ: DONALD BYRD FREE CONCERT	St. Stephen	Feb. 18, 7 pm	829-7050
OPERA: THE MEDIUM (FREE)	Hine JHS, 7th & Pa. SE	Feb. 23-24, 830pm	829-7050
ORGAN RECITAL: JEAN LITWIN	St. John Lafayette Sq.	Feb. 14, 1210pm	347-8766
FOLK SONGS OF CIVIL WAR(FREE)	Ford's Theatre	Feb. 18	638-2380
MUSIC OF 20S & 30S	Museum of H & T	Feb. 16, 830 pm	381-5398
18TH CENTURY BRAZILIAN CHURCH MUSIC	Renwick Gallery	Feb. 16, 830 pm	
CHAMBER MUSIC (FREE)	NCFA	Feb. 19, 830 pm	
<i>Music by Bach and Prokofiev</i>			
NEW YORK PRO MUSICA	Library of Congress	Feb. 16, 830 pm	393-4463
ANGELICUM ORCHESTRA OF MILAN	Library of Congress	Feb. 23, 830 pm	393-4463
ACADEMY TRIO	Library of Congress	March 2, 830 pm	393-4463
CLEVELAND ORCHESTRA	JFK	Feb. 17-18	254-3776

who has given us some of our most divinely decadent characters seems here purposefully ambiguous about his brother-and-sister act. In fact, we grow more and more certain that the entire procession is taking place in the mind of the brother - or the sister - and that one of the two does not exist. When the sister tells the brother than his long hair makes him look like a hermaphrodite, he says, "Good." He likes that. It's unclear.

This is a play about people in enclosures, about the indefinability of madness and reality, about the everyday tortures that afflict the allegedly sane and the apparently insane. A striking and functional set by Jo Mielziner, an attentive and artful approach by director Peter Glenville, and the performance of York and Duff-MacCormick all strain and survive, amazingly maybe, under the burden of pathos, murkiness and non sequitur that the playwright has given them.

Somehow, though this is not in almost any sense an "enjoyable" play, that burden seems worth the effort. If you go expecting anything but a good time or a neatly lucid allegory, then, you should find parts of "Out Cry," and the odd

sense of muted tragedy it leaves you with, rewarding.

We have enough plays winking and leaping at us anyway. This one is a challenge. And it was written by Tennessee Williams - You know what I mean.

A Public Prosecutor

AT ARENA'S Kreeger, a more vivid, didactic and cohesive allegory is being given its first English language production: "A Public Prosecutor is Sick of It All" by that wily Swiss-German Max Frisch. This play, derived from notions Frisch first doodled with in the 40s, concerns that precarious state of mass psychosis that makes possible what are gingerly referred to in the states of the world as transfers of power.

To Frisch, this is a futile, arbitrary ritual and he establishes that idea with a fruitful, meaningful and, at least in the case of this production, starkly-but-eloquently realized play, one of Arena's most daring in a long time and every inch of it worth the dare.

One can complain: Zelda Fichandler's direction strives to emphasize the severity of the piece. Had Shepperd Strudwick, in the title role, been allowed more emotional latitude, especially as the play begins, it would all be a tad more palpable. But to alleviate the semi-Teutonic tones of the play - emphasized by a striking set that is mainly shades of grey and brown - the director drops in droll and warming vignettes. Drollest and warmest of these is Richard Bauer's inspired Signor Mario, an Italian clairvoyant hired by the prosecutor's wife to find him when he disappears into the countryside.

Such strategic interludes arrive just in time to dispel the accumulated solemnity. And yet the sagacity and force of this demonstration against the superstate and its inevitable tyrannies are not impaired. If anything they are enriched (in Bauer's case, one is reminded of that flouncing but sinister painter, Titorelli, in "The Trial"). Every writer who tries to capture the hopelessness of the industrial state is compared to Kafka, of course - a recurring nuisance quite unnecessary when dealing with Frisch).

The characters are enigmatic shadows - copious details have been omitted. Only one of them, the ridiculous Hilda, later Inge, played with annoying capriciousness by Dianne Wiest, seems vague to the point of affectation. To make up for such lapses, and there is here a spellbinding performance by the versatile Max Wright as The Murderer, a man who one day picked up an axe and killed an old caretaker "out of boredom." Wright is frighteningly right in this role; he is all political prisoners everywhere - though the character doesn't really become a political prisoner until well after he is imprisoned - and a beacon of sweet humanity in a play populated largely with the robots who live in what is essentially a great factory. Frisch's theatrical primitivism captures that environment and those people, and we are all better off for having heard the outcry, as it were, once again.

Irene

AND NOW, quite contrarily, we find ourselves at the National Theater. A raggletaggle overture is behind sadistically spat out and a curtain rises. Then wiggle, wiggle, and wobble and you just know - it will be one of those nights. The male dancers have captured the stage and they are waving their asses like mad. Dancers do work up sizeable asses, and then some choreographer always comes along and points them in various directions. After a good deal of that, "Irene" has established itself as one of the most embarrassing pieces of cracked theatrical crockery ever. It is not so much a revival as an attempted levitation of an old and justifiably forgotten musical in which the songs are transparent and the story weightless. If this crap were any sillier, the stagehands would probably die of humiliation. Raise a curtain on that?

Truly, the nostalgia craze has gone too crazy when it sanctions such expeditions as this. Opening night was in fact a hideously geriatric affair. An audience of oldies applauded gratefully any time aging star Debbie Reynolds or elderly actress Patsy Kelly demonstrated even the slightest physical prowess. Look, look - they can move! Land o' goshen!

As for Miss Reynolds, that worlds-oldest-
(Please turn to page 19)

KLING KLUNKS

DUE to a bout of indigestion from testing recipes, Grandma Kling will not appear in this issue. It is her opinion that a dish made from goldfish flakes, canary seed and Little Friskies is not suitable for human consumption despite the recommendation of her current Washington gourmet discovery.

FILMS

JOEL E. SIEGEL

Discreet Charm

THE *Discreet Charm of the Bourgeoisie* is probably Luis Bunuel's most accessible movie and surely his lightest and most diverting. It isn't quite the masterpiece that the press is proclaiming. The *Discreet Charm* is hardly an annihilative and analysis of middle-class values as Bunuel's 1930 *L'Age D'Or* nor as savagely jocular as his 1952 *El*. Bunuel's subject — the follies, delusions and graceful amorality of the bourgeoisie — is familiar to all of us and so the film lacks the novelty of the great Mexican-Catholic films like *Nazarin* and *Simon Of The Desert*. Still, after all of these qualifications, *The Discreet Charm* remains a superbly written, acted and directed film, another autumnal masterpiece from the 73 year old director.

The Discreet Charm is filled with echoes of Bunuel's earlier films, ranging from a quick shot of beetles on a piano keyboard (invoking the Twenties' films with Salvador Dali) to the use of thematic and structural elements from his more recent productions. As in *The Exterminating Angel*, Bunuel's vantage-point for viewing bourgeoisie life is the dinner table. In that 1962 dark comedy, a group of guests at an elegant dinner party found themselves unable to go home. (After weeks, they magically are saved only to be "trapped" in the church where they go to give thanks for their deliverance.) In a formal inversion of that theme, the dinner guests of *The Discreet Charm* never quite manage to eat: their dinner parties are invariably interrupted by various intrusions, outrages and disasters. The dining table is a sly place to situate these people (an elegantly turned-out assortment of drug-dealing ambassadors and businessmen with adulterous, nymphomaniacal and/or alcoholic wives) because Bunuel views their class as consumers of life — those who devour and offer nothing physical or spiritual in return. But the director is uncharacteristically gentle to his monsters, making them more endearing than hateful or pitiful. They are drawn charitably enough so that, if we care to look closely, we can recognize something of ourselves.

Throughout the film, Bunuel keeps returning to a tableaux of his bourgeoisie couples, dressed in evening clothes, walking down an endless country road on a beautiful sunny day. The image, which lets us know that, until apocalypse, the bourgeoisie will be with us on our long walk through history, is taken almost intact from *The Milky Way*, that undervalued, brilliant Bunuel movie of several seasons back. *The Milky Way*, a satire of church heresies staged as a pilgrimage through time and space to a shrine in Spain, is the obvious source of the loose, liberated structure of *The Discreet Charm*. Both films are more revues than anything else, collections of pointed skits and thematically related comic incidents which satirically surround a subject instead of exploring it straightforwardly. The film is formally open and free, allowing surrealistic devices like dreams within dreams to co-exist with passages of drawingroom comedy and social criticism.

The Discreet Charm is filled with delicious vignettes: a visit to a restaurant where the body of the late owner is laid out like a buffet, a luncheon delayed because the host and hostess can't resist the urge to fornicate, and, particularly, a dinner party which magically turns into a play — one of the greatest moments in Bunuelian cinema. The actors, all first-rate film and stage performers, are delightful although some of them, like Delphin-Seyrig, Bulle Ogier and Jean-Pierre Cassel, have not been given very much to do. The dazzling Stephane Audran, the most stylish of all the players, walks off with whatever acting honors are to be had in this director's film. Her physical elegance is tinged with just the right touch of madness, revealing still another side of Audran, heretofore unexposed in the films of her husband, Claude Chabrol (who, like Bunuel, loves to roast the bourgeoisie at table).

Despite the effortless grace and sophisticated wit of *The Discreet Charm*, I left the theatre with a few reservations about the film. It strikes me as an unusually shallow Bunuel movie. We all know what Bunuel has to tell us about the bourgeoisie — about the hypocrisy lurking just beneath the stylish clothes and careful manners — and we leave the theatre entertained but not really enlightened. Bunuel, the

one great moviemaker who can justly make claims upon us as a moralist, is indispensable to us; for all of their surrealist ambiguities and quirky jokes, his films have forced us to re-examine most of our ideas about society and morality. The *Discreet Charm* in no way betrays Bunuel's moral integrity, but it is a work which lacks the profundity of his finest efforts. Compared to the ruthlessly funny *El* or the withering anarchism of *The Exterminating Angel* this new, exquisitely finished entertainment seems too discreet and, well, just a shade too bourgeoisie.

Avanti!

THIS is the only enthusiastic review you are likely to read of Billy Wilder's new comedy, *Avanti!* Like Wilder's last picture, the neglected *Private Life of Sherlock Holmes*, *Avanti!* is flawed seriously but is suffused with an immensely affecting delicacy of feeling. I sat there enjoying it thoroughly but knowing that there isn't the slightest chance of the film achieving even a modest commercial success. What's wrong with the movie is what's wrong with most Wilder movies — it's too long, sometimes overemphatic, sluggish getting started and marked by passages of very bad taste. But what's good about *Avanti!* is very good indeed. Wilder's stock-in-trade used to be cynicism in pictures like *Ace In The Hole*, *The Apartment* and *A Foreign Affair* but, like Bunuel, age has mellowed him and now that almost every Hollywood movie is reeking of cynicism and knowingness, Wilder has begun creating deeply felt, delicately romantic films.

Avanti! is based upon a Broadway comedy by Samuel Taylor and adapted for the screen by Wilder and I.A.L. Diamond. It's about an American businessman who goes to Ischia to retrieve the body of his tycoon father, the victim of an auto crash. On the way, he meets a plump English girl on the way to identify the body of her mother, who died in a similar manner. We soon discover that the father and mother were lovers and had been so for a decade, taking one month each year to live together at the height of luxury and romance on an enchanted island. As the film progresses, the crude, uptight American and the chubby English neurotic fall under the spell of Ischia and the memory of their parents' idyll, growing closer and closer until, by the fade-out, we know that they will be repeating the summer trysts of their parents until the time of their own deaths.

Apart from a few serious lapses, like Edward Andrews's destructively intrusive appearance near the end of the film, *Avanti!* is a tender, truly romantic story — Wilder's optimistic but bittersweet statement that romantic love is still possible in a disintegrating world — which is probably why it has been so savagely rejected by most American movie reviewers. Lemmon starts out with the jerky, abrasive performance that we've all grown to hate by now, but then goes beyond it to reveal some of the vulnerability he had in his first movies with Judy Holiday, all the more affecting now that he is middle-aged. Juliet Mills is a delight as the overweight, faintly loony girl and fills the entire film with an unusual freshness and charm. This oddly-mated pair are memorable because their affair has far more to do with the growth of feeling than with eroticism and, whether they are dancing tipsy to a native band or skinny dipping on a rock in the middle of the ocean, they capture our affection.

Like Wilder's *Sherlock Holmes* film, what's wrong with *Avanti!* is superficial and obvious, so much so that many will fail to see that, beneath the surface, the film is worthwhile and satisfying. If you liked Wilder's romantic *Love*

In *The Afternoon*, you'll want to be sure to see *Avanti!* and to see it soon. The times are out of tune for this kind of movie, so you'd better catch it while you can.

Days & Nights

I MISSED last summer's premiere of Satyajit Ray's *Days and Nights In The Forest* at the Inner Circle, much to my present regret. Even though the Ray film has just been revived for a few days at the Outer Circle and may not surface again for some time, I must recommend it to you. *Days and Nights In The Forest* is an unqualified masterpiece: one must look to Chekhov and Shakespeare and the Renoir of *The Grand Illusion* and *A Day In The Country* to find works that can compare. You might ask the management to book it again the next time you go to one of the Circle theatres. In a world and time like our own, *Days And Nights In The Forest* is one of those very rare works of art that does not make us ashamed of being human.

DRAMA Black solo

SALLY CROWELL

DRESSED in an orange robe she takes her bow to a full and appreciative house of well-wishers. She is not glamorous or pretty; but she is beautiful, black and captivatingly human. As she stands before the stage lights, her face recently cleansed of make-up, her eyes reflect the tired, but determined soul of Margo Barnett, creator of "Black is a Beautiful Woman" now being held over at the Back Alley Theater.

Together with her director, Douglas Johnson, Miss Barnett has gathered together works of major black writers and assembled them into an evening of laughter and tears. With minimal use of lighting, costumes, and props, the sensitive actress breathes life into the words of Margaret Walker, Nikki Giovanni, John W. Smith, Imam Baraka, Richard Wright, Mari Evans, Naomi Long Maggett, Waring Cuney, Gwendolyn Brooks, Sojourner Truth, Richard Harris, and most importantly Langston Hughes. Miss Barnett is particularly good at satire and her comic timing in Hughes' "Madam" and "The Census Man." While the script calls for moments of tragic recall, Miss Barnett projects best in comedy and in the strong-willed, adamant characterizations which utilize her well-trained singing as well as speaking voice. I wish we could have heard more of it.

What is happening at Back Alley right now is beautiful and has been needed for a long time. At last Washingtonians can go to the theater and see a performer of great talent who isn't simply passing through town on the way to New York or elsewhere, but who lives here and is a part of the Washington community. They identify with her, they believe in her and they respect her as a talented artist.

Furthermore, the Back Alley Theater is the perfect stage for such a performance. In its intimate setting, the actress is able to reach out and move an audience as if they were in her own living room. "Black is a Beautiful Woman" runs through February 25.



DRAMA CONT'D

tomboy bit really has had it. As for Miss Kelly, her mugging and blinking and contorting are, indeed, amusing, but they become pathetic when so clearly a substitute for actual motivated comedy.

As for "Irene," there is, to be precise about it, absolutely no life in the old girl yet, Alice Blue Gown or not. "Irene" has all the verve of a corpse and all the charm of a mummy. Get that broad out of town, quick.

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